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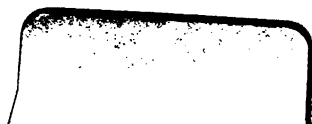
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A

# CONDENSED HISTORY

OF THE

ORIGINATION, RISE, PROGRESS AND COMPLETION

OF THE

“Great Exhibition of the Industry of all Nations,”

HELD IN THE

CRYSTAL PALACE, LONDON,

DURING THE SUMMER OF THE YEAR 1851:

WITH A REVIEW OF THE MOST PROMINENT ARTICLES EXHIBITED, AND SOME GENERAL CONJECTURES  
AS TO THE EFFECT THIS WORLD'S FAIR MUST EVENTUALLY PRODUCE IN THE DEVELOPMENT  
OF CIVILIZATION, AND THE PROMOTION OF FRATERNAL INTERCOURSE  
THROUGHOUT THE EARTH.

*G. D. Eldon Hall.*

“\_\_\_\_\_ venient annis  
Sæcula series, quibus Oceanus  
Vincula rerum laxet et ingens  
Pateat tellus.” SENECA.

REDFIELD,  
CLINTON HALL, NEW YORK:

1852.

1856, Nov. 14.

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## TO THE PUBLIC.

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CONNECTED with the great progressive "Mirror of the Crystal Palace and World's Fair," in the capacity of public lecturer, it became necessary for me to collect and prepare such information as would best serve to illustrate the origin, erection, completion, and success of the "Great Industrial Exhibition of 1851."

The brief space of time allotted to each delineation, and the character of the entertainment, rendered much of the information so acquired—though of high intrinsic value—unfit for introduction into such a sketch as should accompany the various scenes presented.

At the suggestion of many friends, therefore—and, considering that the "World's Fair" "is not a nine days' wonder," but rather an historical fact, the importance of which posterity will appreciate, and each succeeding year help still further to develop—it seemed not unnatural to suppose that the public would gladly hear more of a subject in which the interests of humanity are so deeply involved.

The materials already collected were enlarged, and thrown into such form as will be found, it is hoped, not only amusing but instructive.

With this brief preface, or apology, the following pages are now offered to the Public, whose long continued favor, and most liberal patronage, is the pride, and will forever be the subject of grateful remembrance

To their most Obedient Friend and Servant

D. ELDON HALL.

NEW YORK, 1852.



TO

P. T. BARNUM, ESQ.,

*This Volume*

IS MOST RESPECTFULLY INSCRIBED,

BY HIS OBLIGED AND SINCERE FRIEND,

D. ELDON HALL,



# ORIGIN OF INDUSTRIAL EXHIBITIONS.

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## CHAPTER I.

THE limited space allowed us, forbids that we should discuss what age or nation had the wisdom to originate Industrial Exhibitions; at the same time we may state that the first of which we have any positive information, was projected by the Marquis D'Aveze, and opened in the splendid palace of St. Cloud, at Paris, in the year V. of the Republic, that is to say, A.D. 1797.

The Marquis contemplated in his scheme, no doubt, the advantage which would result to inventive and mechanical skill from this open competition; but his more immediate object was, if possible, to revive that commerce which, with its attendant blessings of industry and contentment, had fled at the sound of the tocsin and the rappel of insurrection.

Unfortunately, on the very day this "National Fair" opened, went forth the decree of the Directory, (then omnipotent in France,) that all the nobility should quit the capital within twenty-four hours, and reside at a distance of not less than ten leagues from Paris.

The Marquis was thus compelled to quit the scene of his benevolent labors; but, undiscouraged, upon his return in the following year, (1798,) he again collected an "Exhibition of Native Art Manufactures" within the spacious house and grounds of the Maison D'Orsay, Rue de Varrennes, Paris.

The idea thus originated, was followed up and enlarged by M. Francois De Neufchateau; and Napoleon—whose instinctive sagacity quickly appreciated the stimulus which rivalry and pride would lend to the industrial resources of the country—promoted and fostered



these national displays, with that energy and singleness of purpose which characterized all his actions.

Belgium and Holland have, for many years past, held "National Exhibitions," modelled upon the French system; and one feature in the Belgian method of distributing prizes, merits especial notice.

Not only did the successful manufacturer, or exhibitor, receive a medal as the reward and proof of his success, but every artisan employed by him in producing the fabric, likewise received a silver medal, to be worn at the button hole, bearing this inscription: "Re-compense Nationale."

Germany, Spain, and Portugal also, had, to a greater or less extent, these National Fairs. But it remained for the Anglo-Saxon race, (that "nation of shop-keepers," as Napoleon called it,) to develop, in its widest form, the fraternity of commerce, and the possibility of universal peace.

Sincerely attached, as we are, to republican institutions, our faith is not of that ascetic school which acknowledges no merit outside the ranks of labor.

On the contrary, we hold it both just and politic to hail with admiration the efforts of those whom Providence has placed in an exalted station, to alleviate the sufferings and ennoble the condition of the masses, whom the self same Providence has consigned—for wise purposes, doubtless—to the mechanical and manual departments of industry.

Apart from the eternal principles of justice, the common sense of mankind is sufficient to prove that it is wise to let those in authority feel "the sweets of charitable intercourse;" far wiser than by repudiating all obligation, still deeper to impress upon their minds that *lie*, so sedulously circulated by despotism of "popular ingratitude."

No! "Let us render unto Cæsar the things that are Cæsar's," and to Prince Albert the merit of first proposing, and zealously carrying out, through good report and evil, the almost infinite idea of a "World's Fair," in which, not towns or provinces, but empires and continents should wrestle for the prize.

Through what interval of study His Royal Highness elaborated the conception, we know not; but the first public announcement of it took place in this wise, on the 15th of June, 1849, not with a flourish

of trumpets and the claptrap of a speech—for it was dropped silently, as the seed of all great ideas ever has been, and will be—into the furrows of time, there to await its appointed season of bloom and fruitage.

Prince Albert—(himself not only a connoisseur, but an artist of no mean pretensions in painting, sculpture, and engraving)—lends the eclat of his name and presence to the “Society of Arts” in London; and, with many a graceful compliment, distributes to the successful candidates the prizes which their genius and perseverance merit.

At the annual meeting of the Society, in 1849, while reviewing the progress of science during the past twelve months, he took occasion to say, “that the time had now arrived, under the direction of Almighty God, for attempting to fuse the different nationalities, and collect together an exhibition of the world’s industry.”

Upon the 30th of the same June, having reflected and matured his plan, the broad features of the Exhibition were laid down, precisely as they were finally completed.

The important truths of life, however, never spring “per saltum” to perfection. They must be dug out of the intellectual mine, tried in the crucible of difficulty, and indurated to the strife by opposition.

So it was in this case; but the energy of its proposer stood the test, and triumphed eventually.

A large portion of the aristocratic sect denounced the proposal in no measured terms; and the rich commercial firms, whose cordial support had been relied upon, were but lukewarm friends, if not positively inimical.

The “*Mrs. Partingtons*” of the ‘upper ten’” dreamt dreams, and beheld visions, wherein they saw M. Louis Blanc, first Lord of the Treasury; M. Cabet, the communist Icarian philosopher, Chancellor of the Exchequer; and M. Proudhon, the illustrious and profound writer, who begins his work on property, with the assertion “that all individual property is a public robbery,” installed as Master of the Mint.

The well-established commercial and manufacturing firms already possessed a high name in their respective departments, and therefore could reap but little profits from success; whereas defeat would entail, perhaps, the ruin of their business.

At one time the Executive Committee were about to abandon the

matter; or, at least, to postpone it for some years, in consequence of not being able to raise the sum of \$100,000, which it was a part of Prince Albert's original plan to distribute in prizes.

Just at this disastrous point, the Messrs. Mundays stepped into the breach, and rallied the forlorn Commissioners, by offering to erect a building, such as the Society of Arts might require, at a cost of \$250,000; to invest the sum of \$100,000 for prizes to be distributed; to pay some \$10,000 towards the working expenses of the "Society of Arts;" and further, to devote one-third of their profits to the said Society; lastly, and to crown all, this princely firm were willing to leave the amount of their own profits and remuneration for labor and risk, to the decision of an arbitrator!

We dwell with pleasure on this noble offer, as it furnishes us some idea of the capital, enterprise, and good faith of Englishmen, when we hear that two individuals, almost unknown beyond the circle of their private business, could be found, not only ready to advance \$500,000 in an entirely new and apparently most hazardous speculation, but likewise willing to submit the amount of their remuneration for risk so enormous, to be the subject of unbiassed arbitration.

"The Exhibition of the World's Industry" now assumed the appearance of a *great fact*. The sinews of war were provided; and, on the 3d of January, the Royal Commission, for the "promotion of an exhibition of the industry of all nations," was issued.

At this stage, the matter was removed from the hands of the Society of Arts, and vested, *nominally*, in the hands of the Royal Commissioners; but, *practically*, under the superintendence of the Executive Committee, of which Lieut. Col. Reid was appointed Chairman.

The Members of the Commission were: Mr. Henry Cole, of the Record office; Mr. Francis Fuller, a financier of considerable ability; Mr. Wentworth Dilke, George Drew, Esq., and M. D. Wyatt, Commissioner and Secretary.

Again—after it might have been fairly deemed that all obstacles had vanished—came a period of doubt and perplexity.

The first act of the Royal Committee was to annul the partial contract with the Messrs. Mundays, in order to make the undertaking rest upon the voluntary support of the people; and the result proved the wisdom of this decision.

For, had the Messrs. Mundays' offer been finally accepted, it is more than probable that Mr. John Bull would have regarded the whole affair as a private speculation, in which the Messrs. Mundays and the Committee were alone interested, and he would, therefore, have regarded the matter with placid indifference.

But, when the philosophic and rotund individual above named, heard the cries of "*patriotic liberality*," "*fine old English gentleman*," "*honor of the nation at stake*," "*public spirit*," "*national glory*," "*merchant princes*," and "*Rule Britannia*" echoed from a hundred platforms, in every variety of tone and style, from the princely tenor, to the double bass of the hired agitator, his features relaxed visibly from their "do-it-yourself" expression; and, diving down his hands into his capacious breeches pockets, he deposited "*the needful*," with a grim smile, at the feet of the Commissioners.

First in the rank of these generous contributors, stood Mr. Samuel Morton Peto, a celebrated architect, and influential member of the British Parliament. When the Committee had decided upon not accepting the offer of the Messrs. Mundays, the funds were *short*, and the visages of those interested, *long* in an inverse ratio. At this critical juncture, Mr. Peto stepped in like a second *Atlas*, to prop the crumbling castles which imagination had already built in the air, and, with three strokes of his pen, he guaranteed that the Commissioners should never want for funds while he had \$250,000 to spare.

This rallied the courage of the Commissioners a good deal; and henceforward, though not exempt from annoyances, they encountered no financial difficulties.

The great necessity now to be considered was: how to secure a building, suitable in form and material, to so novel a purpose, early in the succeeding spring.

A committee of architects and engineers, smilingly, and with the most obliging facility, brought forth the ground plan, elevations, sections, &c., &c., of some sixteen acres of red brick wall, surmounted by an iron cupola, or mammoth extinguisher, (as some would-be-witty fellow called it.)

A print of this classic structure was dispatched to the "*Illustrated London News*," and published in due course, as the acme of official taste. However, the people happened, upon this occasion, to have a

little taste of their own; and, upon the appearance of the proposed edifice, one simultaneous groan arose throughout Great Britain, from the Lands End to the Hebrides, followed by the pious ejaculation of "Good Lord, deliver us!"

A full pack of the Metropolitan and Provincial press, opened against it in full cry. The iron lungs of the steam engine ran it down, and the pens of a thousand "ready writers" tore it into atoms. Failure the first!

Innumerable plans followed. Pyramids of stone, brick, wood, canvass, iron, plaster, and even *vulcanized caoutchouc* were mercilessly dropped in upon the unoffending commissioners. Everybody had a plan of his own; and everybody thought his own plan was *the* plan; and further, that its rejection—if the commissioners were so utterly barbarous as not to appreciate its simplicity and beauty—would involve consequences most disastrous to Great Britain, and the whole human race in general.

The Commissioners, driven at length to despair, turned round upon their assailants, and declared, "that as none of the plans forwarded, in any degree suited the proposed Exhibition, they, themselves, (the Commissioners,) must now try to devise some structure more appropriate to the purpose."

As the Royal Commissioners contained such men as Sir Richard Westmacott, royal academician; Sir Charles Eastlake, President of the Royal Academy of Painters; Charles Barry, architect of the new Houses of Parliament; Wm. Cubitt, President of the Institute of Civil Engineers; Thomas Field Gibson, the eminent sculptor; and Robert Stephenson, M. P., the greatest living engineer, it was to be supposed that their united arts would furnish a miracle of strength, elegance, and capacity, beside which the traditionary glories of Babylon, and the silent monuments of Greece, would hide their diminished heads.

Wonders will never cease, however, for the Commissioners' plan stood second only in ugliness to the one rejected; and when Paxton—fresh with the bloom of the roses his hands so fondly nurtured at Chatsworth—leaped into the arena of competition, and exhibited his design, painters, architects, engineers, and sculptors, all were over-

looked, and the seal of popular approbation was affixed to the poor gardener's conception.

A short sketch of Mr. Paxton's life cannot fail to be of universal interest; and though it must be but the outline of a career, which the writer would gladly follow through all its chequered stages of patient acquirement and self-supported endurance, yet so striking are its incidents, and so cheering must its simple narration prove to those forlorn sons of toil, whom a nobler instinct prompts to struggle onward, and sunward, despite the cramping chain of poverty, and the blight of uncongenial associates, that it cannot be passed by in silence.

This is eminently the age of the *working* and *thinking* man—and, unto him, who thinks and works with steadfast unremitting energy, the gates of wealth and honor open as to a master.

Learning, Temperance, Thought, Morality and Truth, have made more rapid progress during the last thirty years, than during any preceding century. Each onward step which science takes, lends a fresh impetus to the march of mind, and opens up a new world of speculation and analysis! Freedom spreads her wings once more, to make the circuit of the earth—not now, as heretofore, with the headlong and broken flight of the callow nestling, soaring heavenward for a time, with eager unreflecting haste, and tumbling earthward into the abyss, from sheer exhaustion, ignorance and weariness. No! far from it, we thank God!—winged with the eternal truth, which varies not—wise, from the sad experience of her first excesses—resolute, in the consciousness of right, and merciful from the sad remembrance of her own sufferings, calm, just and unimpassioned, the people take her to their hearts, and tyrants tremble more, before her scornful smile, than *once* they did before her loudest, angriest denunciations.

Let us return to Paxton.—Born—we know not in what year—but educated, while the echoes of the great European convulsion still sounded faintly in the distance—Joseph Paxton applied himself to the occupation of gardening, whether from choice, or necessity matters little, but we should say, from choice. For the love of flowers is the love and cultivation of beauty; and, assuredly, the designer of the Crystal Palace had an innate symmetry of mind, an appreciation of the beautiful, and a vigor of the reasoning and imaginative faculties, rarely, if ever, equalled.

When first we hear of him, he holds the place of under gardener to his Grace the Duke of Somerset, at Wimbledon. Thirteen years since, he entered the service of the Duke of Devonshire, at Chatsworth, in the same humble capacity; from which, however, he was soon promoted to that of head gardener, and manager of the Duke's estates in Ireland.

His fame as landscape gardener rapidly spread over England; and his botanical works extended it throughout the Continent of Europe.

So magnificent were the hot-houses of Chatsworth, that numbers of foreigners came expressly to visit them; and, the King of Saxony, we think it was, who graphically described them as "an acre or two of the tropics, preserved uninjured in a glass-case."

Now Mr. Paxton stands before us the world-renowned Sir Joseph Paxton, architect and designer of the Crystal Palace—the associate of the great, whose follies he has never flattered—the friend of the learned and wise, whose merit he is ever the first to acknowledge—the patron and support of friendless genius—a self-made, thoughtful, hard-working, honest man—"the noblest work of God!"

Paxton's own account of the origin of the Crystal Palace, is too valuable to be lost, we therefore extract it from his speech, delivered at Derby, (England,) in the August of last year. It strikingly exemplifies the proverb, that "small beginnings make great endings;" and is likewise characteristic of that peculiar combination of frankness and modesty, which almost invariably accompanies true genius.

After complimenting Prince Albert, as the first projector of the world's fair, he proceeds thus:

"You are aware that as soon as the Royal Commission was formed, gentlemen were selected as a Building Committee; to this committee was deputed the onerous duty of devising a proper building for the exhibition. Their first public act was to send out invitations for designs for a suitable structure. About 240 designs were sent in, but the committee not finding any of these exactly in accordance with their views, set about devising a plan of their own; and, on this being completed, they prepared detailed drawings and specifications for the purpose of obtaining tenders. The structure they proposed to erect was severely commented upon in the public journals, on account of the vast amount of bricks that would be used in its construction, and the permanent character of the work. It was not until this war of words was raging with great fierceness, that the thought occurred to

me of making a design which would obviate all objections. Fortunately, at that time, I was erecting a house of peculiar construction, which I had designed for the growth of that most remarkable plant, the *Victoria regia*; and it is to this plant, and this circumstance, that the Crystal Palace owes its direct origin."

Was there not a small beginning here? From keeping the hoar frost off a flower, to covering in the richest treasures of the wide world's wealth, seems but a natural sequence to the mind of such a man.

His promptitude in the execution of the plan, once formed, bespeaks the self-confidence of practised and unerring skill. From his first conception of the scheme to its completion, occupied but a space of nine days; including all the labor involved in arithmetical calculations of the area, height, strength, and durability of the intended structure.

These made, and the sketches, &c., completed, he started from Chatsworth for London, and instantly laid his design before the royal commissioners.

By many of them, by all indeed, it was greatly admired; but, as they had already determined on erecting a building for themselves, they politely informed him "that his papers came too late."

Still undiscouraged, he appealed from the decision of the commissioners to the opinion of collective Britain, through the columns of "the Illustrated London News," with what success is already known.

Hamlet's address to his mother:

"Look here upon this picture,—and on this—  
The counterfeit presentment of two brothers;"

pointed not to a more "foregone conclusion," than did the appearance in the same newspaper of the *official* and *ex-officio* bantlings—not all the red tape which the commissioners could tie around their *first born*, could keep the *younger* out of the inheritance.

Without waiting for the consent of the committee, Paxton entered into negotiation with Messrs. Fox and Henderson, of Birmingham, the eminent contractors, who furnished an estimate of the probable cost; and the enormous quantity of glass required, (upwards of four hundred tons weight,) was contracted for by Mr. Robert Lucas Chance, likewise of Birmingham.

The Royal Commissioners finally yielded to the voice of general



remonstrance; and, revoking their unjust ostracism of the best design sent in—Mr. Paxton's plan was adopted.

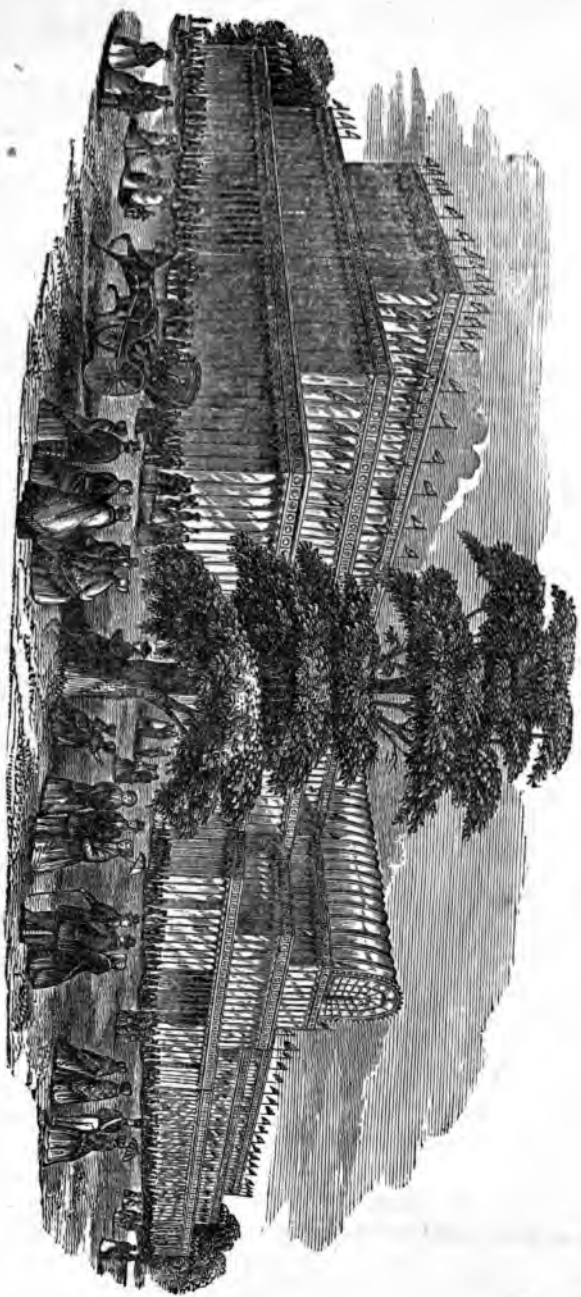
Previous to this, the titled proprietors of the stately mansions round Hyde Park, had been violently opposed to the erection of the exhibition in this locality—fearing, it may be, the contrast, thus vividly brought home to their own doors, between progressive industry, and their own luxurious, but stagnant idleness.

Further than this, if more indeed were wanted, imagination pictured their own "Elysian Fields" downtrodden and threadbare from the influx of the myriads swarming westward; and the broad carriage drive, called the Ring, now smooth as a billiard table, appeared cut up into ruts and pitfalls by the innumerable wagons which would be required to draw the stone, bricks, timber, iron and mortar, involved in the Commissioners' plan.

The adoption of Paxton's "Crystal Palace," in a great measure dissipated this opposition, but not entirely; for a few staunch sticklers of the *effête*, and now nearly obsolete high Tory school, headed by the veteran Colonel Sibthorp, took up the strain of the Prophet Jeremiah, and paced to and fro the land, heaping ashes on their heads, and crying: "Wo! wo! and lamentation!"

With the exception of these retrograde philosophers, however, all ranks and classes now manifested a lively interest in the undertaking; thanks, partly to the high patronage of royalty, and partly to the vigorous agitation throughout the country, which the Executive Committee had organized and directed.

All the preliminaries thus arranged, it now merely remained to proceed with the erection of the building.





## CHAPTER II.

## THE ERECTION OF THE BUILDING AND GRAND OPENING.

ONE morning we saw a few business-like gentlemen, with theodolites, levels, chains, and other engineering apparatus, engaged in making an accurate survey of the ground. Here and there a few wooden pegs were driven down, as if for land marks; and in a few days more a hoarding of planks ran round the space so indicated.

From within could be heard, but indistinctly, the ringing chimes of a thousand hammers; and in a few days, comparatively speaking—as if Aladdin's lamp were part and parcel of the stock in trade of Messrs. Fox and Henderson—the lightest, brightest, prettiest, and most capacious structure ever mortal hands erected, glittered above Hyde Park's ancestral oaks, and flung its mighty shadow across the waveless Serpentine.

The first of May, dear old May-day, with its May-pole and its ribbons! its village queen of modesty and beauty! its mirth and dancing! dear old May-day!

“That maddest, merriest holiday of all the glad New Year,” (as Tennyson sings it in his “May Queen,”) was selected, happily, for the inauguration ceremony; to which the presence of Her Majesty, and the British Court in state, should add splendor and solemnity.

In all hours of revelry and triumph, the presence of royalty is an indispensable to Englishmen. No doubt this feeling, or desire, has been sedulously fostered by the statesmen of Great Britain; but it owes its existence chiefly to the patriotic and pardonable vanity of the people themselves.

In general, the Queen rides or drives through London much the same as any other private lady; and, save a few foreigners, or country

bumpkins on a "*visit to Lunnun*," few turn their heads round to see which way she goes. But, upon state occasions, all is different. The woman, and the mother, whose domestic virtues render her esteemed and respectable, has ceased to exist. It is the ABSTRACT MAJESTY of his own land and race, which rouses the phlegmatic Saxon to a moment's enthusiasm; it is the crown, and not the wearer; it is the sceptre, not the fair and jewelled fingers holding it, *he* worships. In short, the Queen becomes the mirror in which Englishmen behold the reflection of their own wealth and prowess, pleasantly represented and exaggerated. No wonder, therefore, that they are enthusiastic on such occasions, as it affords them an opportunity of cheering for THEMSELVES, without the imputation generally attendant on self-praise, to wit, that "it is no recommendation!"

And though, when contrasted with the manly, independent simplicity of our republican institutions, the purple fades, and the tinsel loses its lustre; yet, in moments of popular triumph and excitement,

"——The neighing steed, the plumed troop,  
The royal banner, and all quality,  
Pride, pomp, and circumstance of kingly power,

and the salvos of those,

"——Mortal engines, whose rude throats  
Th' immortal Jove's dread clamors counterfeit—"

All these conspire to elevate, startle and bewitch the wild imagination into more vivid play, and surprise the citadel of reason, through the unguarded avenues of sight, hearing, and emotion.

The first scene represented in the "*Mirror of the World's Fair*," is a bird's-eye view of the Crystal Palace, and its immediate neighborhood.

This view was prepared in order to furnish the spectators with a precise idea of the locality in which the building stands.

Much discussion, and a whole campaign of paper war took place, before it was finally determined that the Exhibition should take place in Hyde Park.

This Park is situate at the extreme west end of London, and was the daily drive and lounge of all the fashion, wealth, and beauty of the modern Babylon.

The streets adjacent and approaching to it, are inhabited only by

what we would call here, in the vernacular, "the upper ten;" and, though open to all foot passengers and private carriages, it is but little frequented by "the million," who wisely shun the contrast between their own thread-bare garments and the *chef d' ouvres* of Bond street.

The Exhibition destroyed this monopoly, and restored the Park to its original destination, that of a *breathing-place* and *recreation-ground* for the wearied citizens and smoke-dried inhabitants of the great metropolis.

Accordingly, it was denounced in no measured terms (as we have before said) by the aristocratic sect, as "an abominable and dangerous nuisance;" *abominable*, because it brought, or might bring, "the slovenly, unhandsome *clods*," between the wind and their nobility, *dangerous*, because "everything which our fathers did not, in the plentitude of their wisdom, do, *must* be both *bad* and *dangerous*!" and a NUISANCE, "because—a—a—a—because—in fact—because we do not like it;" "put it into the Victoria Park!" (a few fields enclosed at the eastern end of London)—"Put it into the Victoria Park—vulgar, filthy thing!—just where it ought to be!"—"Put it into Battersea swamp, and let its idiot visitors catch the Tertian ague!" In short, "put it anywhere, or everywhere, except near us!"

Alas! for human perverseness! The Royal Commissioners, with Prince Albert at their head, were either deaf to this remonstrance, or so besotely ignorant as not to appreciate the soundness of the logic, or the *generous* and *patriotic* spirit which it manifested! so that despite the tears of Belgravia, and the agonizing shrieks of Piccadilly—the Palace was completed, and in great part filled with the productions of industry, by the 1st of May, 1851, upon which day, the Queen, with all the splendor of her court, with all the pomp of a royal and national procession, with prayers and thanksgivings, with solemn and rejoicing music, with salvos of artillery, and amid the assembled representatives of a hundred different peoples, publicly threw open the lists of competition to the industry, and genius of the whole world.

The time fixed for the admission of those holding season tickets, was 9 A. M.; but long before that hour, every point of access to the building was thronged with eager spectators—the majority belonging

to the fairer portion of creation, all anxiously waiting for "the troubling of the waters."

Considering the immense number who did; eventually, gain admittance upon this day (some twenty, or twenty-five thousand at least,) the proceedings were conducted with wonderful good humor and regularity; so that much of the personal inconvenience, which is the penalty generally paid by sight-seekers for their amusement, was here avoided.

The grand "*coup d'œil*" of the Palace, on entering, was grand almost beyond conception. The vast dimensions of the building, the breadth of light, partially subdued, and agreeably mellowed in the nave, by thin curtains placed above the roof, whilst the arched transept soared into the cloudless heaven, courting, gathering, and distributing the full effulgence of the noon-day sun. The bright and dazzling hues of silks, and rich embroideries—the pale beauty of a thousand sculptured nymphs, and heroes—the innumerable objects of interest, art and beauty, dissimilar, and almost incongruous in their variety—all, were blent into one harmonious picture of immense grandeur by the attendant circumstances of space and light, whilst the buzz of human voices, deep and musical, infused the life of life into a picture which, at the period of the crowning incident, became unutterably sublime.

The centre area, formed by the intersection of the naves and transept, was set apart for the reception of her Majesty, the Royal Retinue, and the other *notabilities*, who were to take part in the solemn ceremonies of the day.

At the northern end of this area, a daïs was erected, covered with a splendid carpet, "*ankle deep in velvet*," worked by one hundred and fifty ladies of rank, and presented to her Majesty. Upon this, was placed the chair of state or throne, covered with a velvet robe or mantle of crimson and gold.

High, overhead, was suspended an octagonal canopy, trimmed with rich satin, and draperies of blue and white silk formed a firmament from within which, innumerable Brunswick stars, and other heraldic signs, shed their beniguest influence.

In front of the throne, arose the Crystal Fountain, glittering as a precious stone, when first it greets the sunbeam. Behind it, groves of

palm, and other oriental plants, waved their luxuriant leaves beneath the stately branches of the English elm.

Along, and from the galleries of the western or main avenue—devoted to Great Britain and her dependencies—hung a *mélange* of velvets, furs, silks, robes, embroideries and tapestry, bright as the clouds that float above the setting sun, and countless as the bannarets that waved in the old knightly halls of Charlemagne. While, along the foreign avenue, all stood revealed in the symmetry, and beauty of continental taste.

The vista of the whole line, from west to east, outshone the fabled glories of the past; and presented the brightest, noblest trophy of human skill, genius, and perseverance, that ever GOD's bright sun looked down upon.

As 11 o'clock approached, the hour at which the admission of the public terminated, the inward tide surged heavily, and a moment's confusion took place—but only for a moment.

The dense mass of spectators quickly settled down into their places, the gentlemen standing behind their gentle partners, through all the principal avenues and galleries.

The Duke of Wellington arrived about 10 o'clock, accompanied by his daughter-in-law, the Marchioness of Douro, and the knowledge that it was his grace's birthday, contributed, if aught were needed, to increase in zeal and volume, the hearty cheering which greeted him as he passed onward to his place in the central area.

Here let us pause for a moment, and contemplate the man!—while, with no irreverent finger, we seek to trace, in his destiny, the mysterious workings of an All-powerful and beneficent Providence.

You see him there, "an old, old man," enfeebled by the infirmities of age, and scarcely of the middle height. His hair is whitened by the frost of four score and ten winters; and on his broad and wrinkled brow, the seals of care and age, are heavily imprinted—shrunkened!—Aye, shrunkened even more than the lifeless body of that mighty foe, *his* fortune, and his *master's* perfidy, hurled across the water to wither on the barren rock of St. Helena—so shrunkened!

And yet, within that palsied hand, once iron in its grasp, hung, or were SUPPOSED to hang, the destinies of Europe!—pshaw.

There *was* an hour when the fate of the whole human race, for good



or ill—so **KINGS** assured us—and who can doubt the royal veracity?—centred in his person, and when the fears and hopes of millions clustered round his steps.

It was at his word the emasculated legions of the crumbling dynasties of Europe, plucked up new heart and hope, wherewith to face the Colossus of Corsica; and finally, backed by the courage of his race, the lavish wealth of England, and the hordes of ancient tyranny—*his* arm struck down from its more than royal height, the apostate child of liberty, the last Titan (let us hope,) who shall arise to dazzle and to scourge mankind.

Yet Providence has designed that he should witness the futility of all schemes, whether of open violence or truckling diplomacy, to arrest the onward march of civilization, and her sister, Liberty.

The tottering thrones, which the whirlwind of Napoleon's power *then* threatened to sweep down before it, now crumble from internal corruption and decay. They bear no fruit to law, order, or tranquillity. Why cumber they the ground? Yet a little, and the earthquake of awakened *Liberty* will shake them down, to mingle with that dust they have drenched and saturated with her martyrs' blood. The signs of the times proclaim it, and the voice of freedom's chosen champion and apostle, now, even while we write, thunders the glad tidings to the four winds of heaven.

The Iron Duke has seen, and seen in silence, the nephew of his enemy elected chief of France, and it is not impossible that he may yet behold him elevated to a still more pompous and precarious dignity. True it is, that the *price* of such an elevation must be rank perjury to the solemn oath of fealty to the constitution, which, as President of the Republic, he has sworn to obey. But the "nephew of his uncle"—Napoleon the Little—is not the man to stick at trifles such as this.

He has heard "the balance of power in Europe, and the necessity of maintaining it," once the loadstar and the mainspring of all English policy, laughed to scorn by the thinking and working men of a wiser generation.

And, lastly, he has heard the doctrine of non-intervention in the domestic affairs of other countries, eloquently advocated by the new Evangelist of Freedom, and enthusiastically responded to, not by *us*

only, the eldest born of true republican liberty, but by the very same English who, fifty years ago, thought the unholy alliance of despots cheaply maintained at a cost of not less than *three billions, two hundred and fifty millions* of dollars, and the lives of that uncounted host who perished in the battle and the march.

He has been reserved beyond the allotted period of man's life, to witness the inauguration of a brighter era, to read one chapter in the history of man, unpolluted by blood, unilluminated by the torch of war; and there he stood, the cashiered "*Jupiter tonans*," amid the trophies of peace and the epitome of progress.

Let us now return to our subject. The various members of the corps diplomatique, and the Foreign Commissioners, arrived by half-past ten. After them, the members of the Cabinet; and, finally, the Lord Mayor of London, and the civic authorities, in their furred and purple robes of office.

The corps of "gentlemen at arms" took their stand behind the daïs; while trumpeters and heralds stood ready to proclaim the arrival of England's Queen, and usher her to the throne.

At noon precisely, when the sun culminated above, the Crystal Palace beneath attained its meridian of glory.

A flourish of trumpets, bugles, clarions, and hautboys, deafening cheers, and the roar of cannon, announced Her Majesty's arrival. She was conducted to the throne; and, when the echoes of the first mighty welcome died away, nearly a thousand voices "pealed through the long resounding aisles," the solemn anthem of Great Britain, "God save the Queen!"

Shortly after the Queen and Prince Albert had been seated, the Prince arose, and, stepping down from the daïs, took his place along with his brother-commissioners, as President of the Committee. He then delivered the following address:—

"*May it please your Majesty*—We, the Commissioners appointed by your Majesty's royal warrant, of the 3d of January, 1850, for the promotion of the Exhibition of the works of Industry of all Nations, and subsequently incorporated by your Majesty's royal charter, of the 15th of August in the same year, humbly beg leave, on the occasion of your Majesty's auspicious visit at the opening of the Exhibition, to lay before you a brief statement of our proceedings to the present time.

"By virtue of the authority graciously committed to us by your Majesty, we have made diligent inquiry into the matters which your Majesty was pleased to refer to us—namely, into the best mode of introducing the productions of your Majesty's colonies and of foreign countries into this kingdom—the selection of the most desirable site for the Exhibition, the general conduct of the undertaking, and the proper method of determining the nature of the prizes, and of securing the most impartial distribution of them.

"In the prosecution of these inquiries, and in the discharge of the duties assigned to us by your Majesty's royal charter of incorporation, we have held constant meetings of our whole body, and have, moreover, referred numerous questions connected with a great variety of subjects, to committees composed partly of our own members, and partly of individuals distinguished in the several departments of science and the arts, who have cordially responded to our applications for their assistance, at a great sacrifice of their valuable time.

"Among the earliest questions brought before us, was the important one as to the terms upon which articles offered for exhibition should be admitted into the building. We considered that it was a main characteristic of the national undertaking in which we were engaged, that it should depend wholly upon the voluntary contributions of the people of this country for its success; and we therefore decided, without hesitation, that no charge whatever should be made for the admission of such goods. We considered, also, that the office of selecting the articles to be sent should be entrusted, in the first instance, to local committees, to be established in every foreign country, and, in various districts of your Majesty's dominions, a general power of control being reserved in the commission.

"We have now the gratification of stating that our anticipations of support in this course, have, in all respects, been fully realized. Your Majesty's most gracious donation to the funds of the Exhibition, was the signal for voluntary contributions from all, even the humblest, classes of your subjects; and the funds which have thus been placed at our disposal, amount at present to about £65,000. Local committees, from which we have uniformly received the most zealous co-operation, were formed in all parts of the United Kingdom, in many of your Majesty's colonies, and in the territories of the Honorable East India Company. The most energetic support has also been received from the governments of nearly all the countries in the world, in most of which commissions have been appointed for the special purpose of promoting the objects of an Exhibition justly characterized, in your Majesty's royal warrant, as an Exhibition of the Works of Industry of all Nations.

"We have also to acknowledge the great readiness with which persons of all classes have come forward as exhibitors; and here again

it becomes our duty to return our humble thanks to your Majesty, for the most gracious manner in which your Majesty has condescended to associate yourself with your subjects, by yourself contributing some valuable and interesting articles to the Exhibition.

"The number of exhibitors, whose productions it has been found possible to accommodate, is about 15,000, of whom nearly one-half are British. The remainder represent the productions of more than forty foreign countries, comprising almost the whole of the civilized nations of the globe. In arranging the space to be allotted to each, we have taken into consideration both the nature of its productions and the facilities of access to this country afforded by its geographical position. Your Majesty will find the productions of your Majesty's dominions arranged in the western portion of the building, and those of foreign countries in the eastern. The Exhibition is divided into the four great classes of—1. Raw materials; 2. Machinery; 3. Manufactures; and 4. Sculpture and the Fine Arts. A further division has been made, according to the geographical position of the countries represented; those which lie within the warmer latitudes being placed near the centre of the building, and the colder countries at the extremities.

"Your Majesty having been graciously pleased to grant a site in this, your royal Park, for the purposes of the Exhibition; the first column of the structure, now honored by your Majesty's presence, was fixed on the 26th of September last. Within the short period, therefore, of seven months, owing to the energy of the contractors, and the active industry of the workmen employed by them, a building has been erected, entirely novel in its construction, covering a space of more than 18 acres, measuring 1851 feet in length, and 456 feet in extreme breadth, and capable of containing 40,000 visitors, and affording a frontage for the exhibition of goods to the extent of more than ten miles. For the original suggestion of the principle of this structure, the Commissioners are indebted to Mr. Joseph Paxton, to whom they feel their acknowledgments to be justly due for this interesting feature of their undertaking.

"With regard to the distribution of rewards to deserving exhibitors, we have decided that they should be given in the form of medals, not with reference to merely individual competition, but as rewards for excellence in whatever shape it may present itself. The selection of the persons to be rewarded, has been entrusted to juries composed equally of British subjects and of foreigners, the former having been selected by the commission, from the recommendations made by the local committees, and the latter by the governments of the foreign nations, the productions of which are exhibited. The names of these jurors, comprising as they do many of European celebrity, afford the

best guarantee of the impartiality with which the rewards will be assigned.

"It affords us much gratification, that, notwithstanding the magnitude of this undertaking, and the great distances from which many of the articles now exhibited have had to be collected, the day on which your Majesty has been graciously pleased to be present at the inauguration of the Exhibition, is the same day that was originally named for its opening; thus affording a proof of what may, under God's blessing, be accomplished by good-will and cordial co-operation amongst nations, aided by the means that modern science has placed at our command.

"Having thus briefly laid before your Majesty the results of our labors, it now only remains for us to convey to your Majesty our dutiful and loyal acknowledgments of the support and encouragement which we have derived throughout this extensive and laborious task, from the gracious favor and countenance of your Majesty. It is our heartfelt prayer that this undertaking, which has for its end the promotion of all branches of human industry, and the strengthening of the bonds of peace and friendship among all the nations of the earth, may, by the blessing of Divine Providence, conduce to the welfare of your Majesty's people, and be long remembered among the brightest circumstances of your Majesty's peaceful and happy reign."

To which Her Majesty replied in the following words:—

"I receive, with the greatest satisfaction, the address which you have presented to me, on the opening of this Exhibition.

"I have observed, with a warm and increasing interest, the progress of your proceedings in the execution of the duties entrusted to you by the Royal Commission; and it affords me sincere gratification to witness the successful result of your judicious and unremitting exertions in the splendid spectacle by which I am this day surrounded.

"I cordially concur with you in the prayer, that, by God's blessing, this undertaking may conduce to the welfare of my people, and to the common interests of the human race, by encouraging the arts of peace and industry, strengthening the bonds of union among the nations of the earth, and promoting a friendly and honorable rivalry in the useful exercise of those faculties which have been conferred by a beneficent Providence, for the good and the happiness of mankind."

The Archbishop of Canterbury then prayed that the Divine blessing might rest upon an undertaking so auspiciously begun; and sanctify its result to the benefit of mankind, and honor of God.

After this a procession was formed, and made the circuit of the principal avenues in the following order:\*

\* We insert this procession, not from any personal interest we feel in it; but to give our Republican readers some idea of the pomp of royalty.

Heralds.

Joseph Paxton, Esq., Architect.      Mr. Fox, Contractor  
 Members of the Building Committee.  
 Members of the Finance Committee.  
 Treasurers.  
 Executive Committee.  
 Foreign Acting Commissioners.  
 Her Majesty's Commissioners.  
 Her Majesty's Master of the Ceremonies.  
 Foreign Ambassadors, and Ministers.  
 F. M. the Duke of Wellington, K. G.,      F. M. the Marquis of Anglesey, K. G.  
 Commander-in-Chief.      Master-General of the Ordnance.  
 Her Majesty's Ministers.  
 His Grace the Archbishop of Canterbury.  
 White Wands; viz., Comptroller of the Household.  
 Treasurer of the Household.  
 Vice-Chamberlain.  
 Lord Steward.      Lord Chamberlain.  
 Garter Principal King of Arms.  
 His Royal Highness Prince Albert, leading her Royal Highness the  
 Princess Royal.  
 The Queen, leading his Royal Highness the Prince of Wales.  
 His Royal Highness the Prince of Prussia.  
 Her Royal Highness the Duchess of Kent.  
 His Royal Highness Prince Henry of the Netherlands.  
 Her Royal Highness the Princess of Prussia.  
 His Royal Highness Prince Frederick William of Prussia.  
 Her Royal Highness Princess Mary of Cambridge.  
 His Serene Highness Prince Edward of Saxe-Weimar.  
 His Royal Highness the Duke of Cambridge.  
 Mistress of the Robes.  
 Lady of the Bedchamber, Marchioness of Douro.  
 Lady of the Bedchamber in Waiting.  
 Maid of Honour in Waiting.      Maid of Honour in Waiting.  
 Bedchamber Woman in Waiting.      Lady Superintendent—Lady Caroline  
    Barrington.  
 Foreign Ladies, and Lady in attendance on H. R. H. the Duchess of Kent.  
 Gold Stick in Waiting.      Master of the Horse.  
 Groom of the Stole to H. R. H. Prince Albert.  
 Captain of the Yeoman of the Guard.      Captain of the Gentlemen at Arms.  
    Master of the Buckhounds.  
 Lord of the Bedchamber to H. R. H. Prince      Lord in Waiting to the Queen.  
    Albert in Waiting.  
 Groom of the Bedchamber to H. R. H.      Groom in Waiting to the Queen.  
    Prince Albert in Waiting.  
    Clerk Marshal.  
 Equerry to H. R. H. Prince Albert      Equerry to the Queen in Waiting.  
    in Waiting.  
 Gentleman Usher.      Gentleman Usher to the      Gentleman Usher.  
    Sword of State.  
 Silver Stick in Waiting.      Field Officer in Brigade Waiting.  
 The Gentlemen in attendance upon their Royal Highnesses the Duchess of Kent,  
 the Duke of Cambridge, and the Prince and Princess of Prussia.  
 Heralds, &c.

After the procession had completed the tour of the Palace, her Majesty returned to the dais, and announced "That the Exhibition was now open."

Again the trumpets filled the lofty dome with their triumphant echoes; while "the hoarse artillery," from the various batteries in and around London, caught up the announcement one from the other, and pealed it forth with all their loudest energy.

Shortly after the ceremonies of the day had concluded, her Majesty returned to Buckingham Palace, and the visitors proceeded to examine the various departments of the building.

## CHAPTER III.

## ALLOTMENT OF SPACE.

Now, that the royal pageant has ceased to bewilder us—let us take a sober round of the edifice, and “see, what we *can* see.”

First, then it is to be remarked that the building lies due east and west—the transept, crossing it of course, runs north and south.

One half of the building, ; viz., that to the west of the transept was appropriated to the productions of Great Britain, and her dependencies. The eastern end containing the contributions of foreign countries and the United States.

It would seem at first sight, from this arrangement, that England helped herself to the lion’s share of the exhibition. Yet, when we consider the difficulties, and expenses of transit from abroad, it will not be wondered at that the quantity of British productions exhibited, fully justified this enormous disproportion.

Experience proved that there was room enough for all ; and for one nation—our own to wit—a *little* too much, just at first.

However, what we lacked in *quantity*, we more than compensated for by the quality of our contributions—and the English—who had ridiculed the scantiness of our offerings, finally found, that they had reason to thank heaven for a supineness, on our part, by which some *few* medals were saved, for distribution among the nations who had sent in articles, *not* subject to American competition !

But of our success in its turn !

The length of the building is 1851 feet, a coincidence curious, if not designed, between the length of the Palace, and the date of the year in which it was erected. Its breadth 456 feet ; so that the Palace covers in extent, about twenty-one acres of ground.



The lower floor contained nearly 800,000 superficial feet; to which the galleries added 217,000 more, thus making a total surface of 1,017,000 feet.

The sides of the building rise like three steps; the first, twenty-four feet from the ground; and the remaining two twenty feet each, making the total height of the main body of the Palace sixty-four feet.

The arched form given to the roof of the transept, elevated it some ten or twelve feet above the rest of the structure; and, by this arrangement, several stately trees, which were at first considered as incumbrances to be removed, finally proved—under Paxton's directions—the chief ornaments of the interior; and were preserved, not only uninjured, but more richly luxuriant than ever—adding the picturesque charms of nature, to a scene already ornamented with the choicest products of art and industry.

To give our readers some idea, faint though it must be, of the "Exhibition's" magnitude, we may mention that the gutters or drains, on its roof, measured *thirty-four miles*; and that the sash bars, employed in framing the glass, if placed in a straight line, would nearly reach from New York to Boston!

The total cubical contents of the building, in round numbers, amounted to something more than *thirty-three millions of feet*!—and the crystal used in glazing the sides, and roof of the building, weighed four hundred tons.

Those who took a run up to town from the provinces of England—"just to see the World's Fair, and return next day"—were rather unpleasantly surprised to find, that a walk round the various counters, would involve a pedestrian exercise to the damaging extent of TWENTY-ONE MILES!—and that, to obtain anything like an accurate comprehension of the marvels exhibited—a *month*, and not one meagre day, must be devoted to anxious study and research.

The grand, or carriage entrance to the Crystal Palace, was placed at the east end of the building—that nearest to the main entrance gate of Hyde Park.

Private carriages only are admitted within these hallowed precincts; and, even with this restriction, it required the unremitting exertions of the police to keep the approach to the Palace free from obstruction.

Each vehicle drove up, in its turn, to the door of the exhibition,

deposited its occupants, and then awaited their return, in a large open space, portioned off as a waiting stand.

Here may be inserted an anecdote connected with the exhibition, which, as a noble vindication of the "majesty of the law," deserves especial notice.

A certain Captain, the Hon. Paulett Somerset, of the Coldstream Guards, drove up to the entrance of Hyde Park, in his barouche; and finding the regular mode of access to the exhibition blocked up, he, very cavalierly, turned out of the line, with the intention of taking a shorter and more expeditious route.

A policeman ran up, and acquainted him that he must not quit the regular procession of carriages—it being contrary to the regulations in force for preserving order in the vicinity of the *fair*.

The gallant captain, however, despising the remonstrant and remonstrance, persisted in his irregularity; whereupon Mr. Policeman seized the reins, and again repeated his orders.

Fired by this *insult*, Captain Somerset consigned the *soul* of his enemy to custody, more safe than pleasant, and next applied himself to chastise the offending *body* with his whip.

The constable felt the force of this latter argument, and instantly let go his hold, determined to find out his assailant's address, and seek the satisfaction afforded by law.

Next day Somerset was summoned, and appeared at the police office, accompanied by several brother officers, laughing heartily at the whole transaction, and, doubtless, prepared to thump down his \$25—the heaviest *money* penalty exacted for a common assault in England—never dreaming of the alternative, wisely placed within the power of the presiding magistrate.

The levity of his behavior betrayed so reckless a disregard of his offence; and his well known wealth made the pecuniary mulct so utterly inadequate to punish it, that Mr. Hardwicke (let his name be handed down to posterity!) resolved to give the Captain in particular, and all *fast* young men, in general, a wholesome lecture and example.

In lieu, therefore, of the fine, he sentenced the Hon. delinquent to ten days' hard labor in the House of Correction, to be dressed in the prison clothes, and fed as if, instead of Paulett Somerset, he were poor Tom Gubbins, convicted of petty larceny.

The contemptuous smile vanished from the Captain's face, as the decision, with all its dreadful degradation and train of horrors, rushed confusedly through his brain. "Surely the magistrate could not mean it!" "He would kindly reconsider his decision?" Captain Somerset was "prepared to pay ANY fine—\$2500 if \$25 were not sufficient." "Think of his family! &c." But the worthy magistrate would think only of his DUTY; and the jewelled fingers of the Captain, despite the prayers and supplications of his noble relations and friends, were condemned to derogatory oakum-picking.

All honor, we say, to this "*upright judge!*" and let him take his seat beside that incorruptible chief justice who consigned Henry the Vth, (then Prince of Wales,) to prison for contempt of court.

Allons! At the west end of the building enclosures were made, wherein were deposited specimens of coal, slate, marble, and minerals, anchors, chains, life-boats, and other articles, too large and cumbrous, to be placed within.

To avoid confusion, we shall follow the route so faithfully delineated in the "mirror of the Crystal Palace." That is to say, we enter by the southern entrance, and proceed east up the nave of the building, looking only to the southern side.

Flags, banners, and inscriptions, over each department, furnish us with the names of the countries to which the respective productions belong.

The name of China, and a galaxy of curiously-painted lamps, promised something *strange*, if not very *novel*, from that antediluvian land of Mandarins and Souchong; but, a glance sufficed to assure us, that, with the exception of some rarely delicate carvings, in ivory, and thrice-elaborate-follies in japanned, and inlaid cabinet-work—the celestial empire cut a very poor figure indeed amongst us benighted terrestrials. Some silver filligree work, in this department, however, was much admired by the ladies; and the silks, though tasteless in their patterns, were both rich and durable.

Tunis and Brazil follow. The former with a fine display of brocade dresses, such as the Tunisian belles and beaux might be supposed to wear. Brazil contributed some beautiful and valuable specimens of the ores and minerals of her soil, together with a small collection of ornamented weapons.

Switzerland made an appearance which rather surprised those unacquainted with the resources of this mountainous land.

Geneva sent watches enough to time the sun and all the planetary system by; and amongst them (the *watches*, not the planets) the smallest, prettiest little time-piece ever seen. It just fitted into the back of a pen-holder; so that its fortunate possessor could thus reckon the exact number of billets-doux she had written within an hour.

The ribbons, straw plaitings, silks, linens, and embroideries in this department, attracted numbers of the fairer sex; while the agricultural implements, adapted only to the thin and rocky soil of a mountain country, excited the wonder and curiosity of both English and American farmers.

France next claims our admiration, and proves, indeed, an indisputable right to it. In many articles of utility, both England and America far outstripped her; but in the ornamental, scientific, decorative, and experimental arts, the whole world furnished nothing at all equal to her.

Unlike the contributors from other countries, who stood aloof one from another, each intent only on showing off his own productions to the best advantage, the French, with more patriotic taste, resolved to render their *department* as attractive as possible; and, to this end, several exhibitors who—from having made early application, were allotted the best and most prominent places for the display of their commodities—instantly removed their counters to some less attractive situation, when it was found that the contributions so brought forward, militated against the tout ensemble of the division.

From the looms of Lyons came a rainbow shower of ribbons. The *gobelin tapestry* proved how nearly the needle may be brought to rival the painters' art. The *Sevres China* more than sustained the world-wide reputation won by its exquisite patterns, transparency, and finish; while the Parisian jewelry, in point of elegance, far outshone all competition; though, in the intrinsic value of gems and metals, London furnished a more costly assortment.

The Messrs. Leimonier, of the Place Vendome, Paris, (jewellers to the Queen of Spain,) furnished a case of *bijouterie*, which invariably attracted, and almost seemed to rivet the lady portion of the visitors around it.

On approaching the case, we felt so dazzled with the splendor of its contents, that, for a time, it was impossible to discriminate and select the loveliest objects from a collection in which all were beautiful; but when our general admiration and curiosity had sufficiently subsided to allow us to descend into detail, the first remarkable object which claimed our attention, consisted of a tiara of sapphires, surrounded by diamonds, with pendants of the same. This was displayed to the best advantage, on a velvet helmet. There is something peculiarly beautiful in the deep pure blue of the sapphire; and as, from some cause or other, it is less frequently imitated than the emerald and the diamond, it possesses a freshness to the eye which pleases us.

Our attention is next directed to a *parure* of even higher value than the last, and of more delicate, though less striking beauty. It consisted of a *bouquet* wrought in precious stones. Diamonds were arranged in the form of lily-bells; the buds were composed of pearls, and the leaves of emeralds. The whole was mounted on light, drooping springs, so quiveringly tremulous that every movement presented them in new and more sparkling lustre; so large were the emeralds that, but for their intrinsic brilliancy, they might, at a short distance, be mistaken for some newly-invented enamel of peculiar beauty. The gathered stems of the flowers were apparently confined together by a ribbon of diamonds.

Another splendid ornament, belonging to her most Catholic Majesty of Spain, here exhibited, was a rich necklace of rubies, with alternate pearl and emerald pendants. Could it have been intended as a pleasant memorial of the *garotte*, so dexterously used in Cuba by her Captain-General?

The musical department of France exhibited a fine display of organs, seraphines, brass instruments, pianos, &c.

The galleries contained scientific and philosophic apparatus—portraits and miniatures on ivory and China. The French bronzes were also remarkable for their ideal beauty, and elaborate carving—many of them were silvered and plated over; and several little statuettes of this material were gems of art.

There was but one locomotive engine exhibited in the French department; and, if we are to take it as the highest specimen of their

skill, in this important branch of industry, they did wisely in sending us but one.

M. Erard exhibited some fine pianos, the best indeed in the French department; and yet, to those accustomed to the "linked sweetness" of New York and Boston instruments, his finest tones seemed crude and undeveloped—whether it were a *popular delusion* or not, we cannot say; as we do not pretend to judge very critically of music, but there was an impression current, throughout England, that the finest piano fortes in the musical world, were manufactured in London: and when the French pointed to *Erard*, as a maker of celebrity, Mr. Bull disputed the claim very irresistibly, by, in the first place, denying the superiority; and, in the second, admitting it, for argument's sake, and then proving to demonstration, that this so vaunted artist, had served his apprenticeship to an English house.

Not the least therefore of the laurels gathered around the flag-staff of the *stars and stripes*, were those won by the piano forté makers of Boston and Philadelphia. The Messrs. Gilbert and Company, of the former place, sent some noble instruments with the æolian accompaniment, a novelty in England, which extorted the unwilling admiration of those most interested in supporting the reputation of the London makers.

Belgium follows; and presents a characteristic contrast to her predecessor—indeed the idiosyncrasy of each nation could be clearly traced in the several departments they occupied, almost as well as by a month's residence amongst them—France dazzled in the ornamental—Belgium plodded on through nearly all the paths of useful industry—but, however desirable, "pure cottons, printed calicoes, mixed fabrics, furs, flannels, and oil-cloths" may be, not to mention damasks, towels, metal basins, paper hangings, and brazier, we fear our readers would grow wearied of the description, and gladly skip a page or two. The locomotives from Belgium and Holland, showed very fairly; and though inferior to the productions of Birmingham and Sheffield, were yet far in advance of all the European continent. Marine steam engines were likewise exhibited in this department; and though not quite such as are used in the Collins' line, several experienced seamen, after due consideration, gave it as their opinion, "that it was perfectly possible for a vessel to work her way across the Atlantic, in more or

less time, with the help of such instruments, and her sails—IF coal enough could only be stowed away to last her for the voyage!" This opinion is worth remembering; as few, who examined the subject, could, otherwise believe the achievement possible.

Stuffed birds, surgical instruments, zinc mouldings, stoves enough to keep up a pleasant warmth at the North Pole; and bells enough to ring the tocsin of insurrection throughout all Europe, completed this matter of fact collection.

Austria follows; and let not our detestation of the government, render us unjust to the genius and industry of the people. Second only to France in the ornamental, and far ahead of her in many of the useful arts, the Austrian department showed a rich and varied assortment of beautiful and utilitarian articles. The furniture, carved and decorated in the antique style, recalled the halcyon days of chivalry, and feudal pomp—it was displayed to the best advantage, not singly, but in *rooms*, regularly fitted up, and furnished in the highest style of Viennese fashion—marqueterie, Venetian mirrors, glass, and candelabra, (the plunder, doubtless, of the shattered Rialto,) basso, and alto relievos, in silver, gold and china; purple tapestry, and sculptured chimney pieces, scattered around in prodigal profusion, all served to do away with the merely *bazaar* appearance presented by other countries; and, so perfect was the illusion, that it seemed as if we had lounged away an hour or two in the Palace of St. Stephen, that rendezvous of every vice and luxury!

Oh! that genius should so degrade itself from its high mission to win the praise, and feed the vanity of such a court!

But so it is, and the sculpture, in this department, rivalled (if it did not surpass) in execution, and far exceeded in quantity, the display from all other countries.

True it is, and still deeper degradation when we find, that the names of these *Austrian* sculptors are ITALIAN! Signor Galli, the great *maestro* of Milan, sent some noble contributions. The most prominent are, "*Susanna*," exquisite in flesh, but coarsely draped; "*Jephtha's daughter*," full of life, and full of sorrow. Had it been entitled "*The genius of Italy*," what noble hopes and aspirations would have clustered around it, to lend ideal grace to that already beautiful!—a "*youth on the sea shore*," might just as well be, a "*youth on the top of Mount Blanc*;" but,

as a study of form, it was pretty correct; and had a meditative, yet not painful expression, well suited to "Life's spring time, full of dreams."

A figure of *Bacchus*, stretched upon a couch of vine leaves, holding in his upraised hand a bunch of grapes, was remarkable for its repose of attitude, and the pleasant cast of thought which flits around the *Rosy god*. It came, we believe, from the studio of Newrini, a *Florentine* by birth, who now resides in Vienna.

"*A veiled Circassian Slave*," by Monti, attracted the wonder of the uninitiated. It represented a girl wearing a thin veil; *through* which, nevertheless, her *features* could be distinctly traced!—and this in marble! By the initiated, or those who support the school of classic severity, however, it was condemned as a "TRICK" unworthy of the art.

"*Hagar and Ishmael*," by Villa, likewise a Florentine, merited all praise; but should we enlarge our catalogue, it would stretch beyond the limits of the space allowed us.—And so, adieu to Austria.

We now arrive at the *Zolverein* or *German* states.

The first thing that strikes us here, is the infamous taste displayed in the general assortment of the goods. Fabrics, the most incongruous in nature, are jumbled up into one great *olio*. The colors are ill contrasted, and the designs repugnant to each other.

This incongruity, no doubt, arises, in some measure, from the jealousy of the different states of which the *Zolverein* is composed—each seeking to display its own productions to the best advantage, regardless of the detriment such exhibition may be to their next door neighbors. It is to be regretted that such incongruity marred this otherwise most interesting collection; for, if we examine the various contributions in detail, we find them praiseworthy and most valuable.

We first notice the utilitarian department, not from choice exactly, but on the strength of the old proverb, "business first, and play afterwards." *Saxony* presents an endless supply of cloth, hosiery, capework, and ladies dresses. The *Cathedral City of Cologne* throws up the delicious perfume, to which itself stands godfather, from two bright silver fountains; and, in the true spirit of fraternity, invited all to dip their kerchiefs in the reservoir, "without money and without



price." No small luxury to the wearied and over-heated perambulators of the exhibition!

The mystery-loving genius of Germany plunged deep into the science of electricity, that inexplicable, ever-present, all-pervading power by which some enthusiasts of high name, hope yet to explain all the phenomena of nature, as well the moral, as material.

The exquisite workmanship of Berlin iron is universally known and acknowledged; and the perfection to which it may be carried in the lighter branches of manufacture, was aptly illustrated by *M. Seymann*. In his collection, we had finger rings, brooches, bracelets, and jewel caskets, all, most beautiful, and *all of iron!*—fitting ornaments, it may be, for this age of steam and revolution!

In these, we find tracery so delicate, and minute, that it is only after a careful, almost microscopic inspection, we can realize its beauty, and the amount of skill and labor it has cost. Many of these articles will fetch *treble*, and *quadruple*, the amount of their weight in gold; and this, perhaps, may be the bounteous fulfilment of the alchemist's dream—at least the only practical one it is ever likely to receive. For here, we have the common household iron, so ignorantly ranked amongst the *baser* metals—even as the workmen of the world are styled, in fashionable parlance, the "*lower orders!*" Here we have iron—under the creating hand of toil and genius—elevated to a thrice-exalted height above its pompous lord!

A sugar-refining machine, looms, carriages, hardware, cutlery, pharmaceutical apparatus, pipes, howkas, and cherry-stick tubes, were much admired by those best qualified to give an opinion thereabout, which, we confess, that we ourselves are not—if we except the *three* last named articles in the inventory; and on *these* we could speak lovingly for pages together. Some of the pipes were of meerschaum, and made our very jaws ache with hopeless longings to possess them; but the majority of German pipes are bloated furnaces of china, hot, strong, and every way disagreeable—to these we object on economical and sanitary grounds. On economical, because china *absorbs* and retains an amount of heat, which consumes tobacco by wholesale, and does NOT absorb the essential oil so generated. On sanitary, because the essential oil aforesaid is universally condemned by "*the faculty*" as deleterious, and eventually destructive to human life. Should these

objections fail, we stand upon the rock of comfort, and raise up a clamorous appeal against these instruments of torture. They get so hot that you burn your fingers; they take so long to *cool*, that you cannot fill them without a pause of five or ten minutes, (a space of endurance which no true smoker could possibly tolerate.) They send up the detestable oil, which they will *not* absorb themselves, to be absorbed by the unhappy inhaler. They may be very prettily ornamented with some Swiss cottage, or popular Ballet-girl. But the "*fire annihilator*" could not save an edifice exposed to the heat of such "a burning fiery furnace;" and the only possible way we can account for the presence of the opera dancer, in such a situation, is, to suppose that the artist had a bitter satirical turn of humor, and meant thus to afford a salutary warning for hereafter, to the scantily-attired female in violet-colored shorts, who pirouettes on the left tiptoe, forming with her right, an angle of ninety degrees—or that the artist aforesaid was a disappointed lover, and so placed her where he wished her to be.

Fronting this department, in the nave, we have one of the greatest, and, certainly, the most striking group of sculpture in the whole exhibition.

It represents an *Amazon attacked by a Tiger*; and the whole work is full of life, passion, and energy. The assailant has sprung upon the horse's breast, and plunging deep his claws, as if for a foot-hold, into the quivering flesh of the steed—now meditates a spring against the rider; who, drawn back, not as if from fear, but to give force and impetus to the stroke, now "hurls the shrilling spear" right to the monster's heart.

It is the work of Keiss, a Prussian sculptor, and was admired not only by the casual visitors, but even the artists assembled at the exhibition confessed their inferiority, and invited the great master to a banquet.

Dresden, Berlin, Nymphenburgh and Meissen, sent over porcelain and china enough to furnish a great "*exhibition*" tea-party—had such been needed to promote the amity of England's guests; which, happily it was not. For the great number of visitors having attended "The Fair," only for a *holiday*—though they pretended, to their own wives, and to their consciences, that they "went to see after business"—brought with them, both their holiday garments and good humor,

reserving their ill temper, if such they had, for home and the creditor side of their account books. Something in the style of the illustrious Irish wit, who used to hang up his hat and his high spirits, in the vestibule of his own house.

Some pretty miniature bronzes were placed in the centre of the nave: and, by way of a contrast, we suppose, the Bavarian Lion, (a *monster* in every sense of the word!) stood just in front of them.

From Stuttgart came a plaster group of *horses*, which, as a study of animal life, shared the fate of "*The veiled Circassian*." That is to say, the *mob* admired it, and the *few* condemned.

Denmark contributed but little worth attention. Statues of Adam and Eve formed the most striking feature of this department. The lamented Thorwaldsen has given an aim and impetus to Danish sculpture, which may yet lead it on to eminence; and, in all the figures, statuettes, &c., here displayed, we could distinctly trace the merits and the faults of the originator's style. That is to say, the drawing was correct, the features well proportioned, and highly finished; but we miss from the *tout ensemble*, that indescribable NATURE, which floats like a rosy mist around the creations of the sunny south. This does not express what we would say exactly; and yet we have no other words to typify that lack of easy, careless, languid gracefulness which mars all, but more especially, the female figures of Thorswaldsen.

Sweden and Norway, "Twin Sisters of the frosty North," came next; and showed perhaps the *homeliest* collection of any European state. We use the word *homely* in its true sense—not the common and corrupted one—which attaches to a pleasant word, the idea of *ugliness*. The Swedish and Norwegian contributions displayed the domestic life, and daily avocations of their *people*. We were shown, not as in *France*, the luxuries and elegancies of life—the jewelry with which *Fremont* and *Meurice* decorate a royal client—the statues and the gildings—the china and the tapestry, so prized in palaces, so useless in the cottage. Sweden and Norway sent us the rough materials of industry in all honest sincerity of purpose; and if there was little of high art to be admired, there was much to be learned of the peasant and seafaring life, followed by the hardy descendants of the old-Vikings.

We had an endless variety of agricultural and quarrying implements. Metallurgical apparatus, and mineral products, models of fish-

ing skiffs, prows, harpoons, and deep-sea lines, carriages, and sledges, to be drawn by dogs and horses. Specimens of timber, tar, pitch, turpentine, and every variety of household utensil, from a state bed to a pot-hook.

Sweden, truly, did not need to exhibit any very dazzling specimen of her ornamental and artistic capacities. *That* has been done in a wider area than the World's *Fair* afforded—in the great world itself—and by “the fairest of the *Fair*,” the ever piquante, pretty and most marvellously musical nightingale of the north—the Royal Jenny, empress of the land of song!

The double-headed eagle of the *Russian* banner arrests the eye. Fit emblem for that two-faced incarnation of cowardice and tyranny, which hovers to the north-east of Europe, flinging down the baleful shadow of its power—thank heaven, it is *but* a shadow—on all the rising germs of freedom, love and social intercourse. This double-headed eagle, monstrous in shape, as in cruelty!—a contradiction and a horror to all nature! This deformity, whose ruthless talons mangled the infant liberty of Hungary; and whose beak was whetted for the banquet on the great heart of him, the new Prometheus, whose spirit soared to heaven, and brought down the fire of courage, and the light of a true *Evangel* to guide his people, and *all* peoples through the red sea, and the lonely desert of oppression, to the Canaan of freedom and equality.

Heighho! we are wandering, and must return—and to what pray? To these medallions, and bronzes, these candelabra and perqueterie, these vases and mosaics!—are these *all* the staple manufactures of some sixty millions of *men*? or are they *not* the bribes with which some three score million of slaves buy off the tortures of the knout, and the silent lifelong sufferings of the Siberian mines? What! not one steam engine, printing press, or power loom! not one of the countless shapes of useful industry represented! A jasper vase, and some Caucasian arms—the plunder of some outlying handful of the gallant tribe which holds its mountain passes against all the skill and strategy of the Cossack hordes, who swarm around them; and this is Russia! A few bales of flax and hemp, a few barrels of the corn shipped at Memel and Odessa, to represent the people—some gaudy ornaments to surround the Emperor—and *this is Russia's all*.

## CHAPTER IV.

## THE UNITED STATES.

How gladly do we turn from this unwholesome waste, in which no profitable plant takes root, to tread another soil, to breathe a purer air, to walk with head erect and see around us, from all the wide expanse of an almost boundless territory, the gifts of bounteous Nature freely showered around free men; to find one consecrated spot where *Freedom* lives, and cries—with upraised finger pointing to the eternal stars of Heaven—"So long as *they* endure shall *I* exist; where'er they roll, *my* steps shall one day follow."

We bow in silent gratitude and reverence before the rainbow banner of our home, and join, with heartfelt earnestness, the prayer: "*Esto perpetua!*"

It now becomes our pleasant duty to chronicle the successes of our loved land; and though our industry was not represented in *all* its perfection, nor in one-tenth part of its extent, still the little (comparatively) which we did send, yielded us an abundant harvest of admiration and astonishment.

Many causes conspired to promote the scantiness of our offerings. Of these we shall mention but a few of the most prominent.

In the first place, then, so many conflicting rumors, as to the proposed Exhibition, were circulated—not only in this country, but in England itself—that it was impossible to form a right conjecture as to what its purport, extent, and continuance would be.

Many of the English papers, especially those in the interest of the aristocratic classes, denounced the whole affair as a gigantic "*humbug, swindle, and delusion*;" whereas the peoples', or democratic journals, represented it as the first scene in the *millenium*.

Misled by these conflicting reports, the American press took opposite views of the project; and so the public were unable to obtain a fair idea of the proposed Industrial Exposition.

While one paper declaimed against it as a mammoth speculation, promoted by Mr. John Bull for his own selfish ends, another as stoutly maintained that the old gentleman had for once foregone his steadfast pursuit of gain, and now entered upon a purely philanthropic and benevolent task.

For our own part, we think the truth lies very near the middle point between these two extremes; and that the *Crystal Palace* was the result of a philanthropic idea, backed up and carried into execution by the prospect of ultimate gain.

Again; the matter was not taken up by our government in the way which enabled Austria, France, and other countries—inferior to us in extent, productiveness, industry and enterprise—to make a superior display.

Let it not be supposed that we regret the non-interference of our government in an official shape; for, to our thinking, the less the Executive interferes with private speculation, the better for all concerned. But we mention it, merely as *one* of the causes militating against the consignment of any very great quantity of goods from the United States.

The Austrian Government took the affair entirely into its own hands; appointed officers to superintend its execution, and took the responsibility and charge of the various contributions from the moment they left the manufactory, until their return after all was over.

In France the arrangements were very similar, only that the execution of the project was vested in the municipal bodies of the chief towns and cities contributing, while with us, Americans, all was different.

True it is, that the authorities of Washington placed at the disposal of those wishing to exhibit, a frigate—the *St. Lawrence*—for the conveyance of their manufactures to England. But this did not at all place us on an equal footing with the foreign merchants. For such manufacturers as wished to ensure a fair chance to their contributions, had either to leave their business, and encounter an Atlantic voyage, with all its attendant nausea and discomfort, or to send one of those

connected with their respective establishments, and well acquainted with the subject. In either case, the expense would be considerable, and the benefit to be received extremely problematic.

In the British and Belgian departments, moreover, much of the machinery, and nearly all the minerals, had been sent up by local subscription, from the various hamlets and petty towns interested in giving publicity to their respective productions. Now, in our Western States, where a man's neighbor may reside some twenty or thirty miles off, this, of course, became impossible.

Perhaps the last reason may be of weight equal to all the foregoing. It is that the United States, having no surplus labor, but rather standing in need of perpetual recruitments of strength, bodily and mental, to meet and grapple with the natural resources of a soil which every day teems with fresh discoveries of hidden wealth—had neither time nor inclination, in any great degree, to aid this *experiment*, at the certain cost it would and must entail.

Notwithstanding all these drawbacks, many contributions were sent; but, owing to the large space allotted to us, resembled, as the London Times bitterly remarked, "the patches of cultivation in some unbounded prairie."

When the United States Department was first opened to the public, the whole press of Great Britain joined (with some few honorable exceptions) in one derisive cheer! and the manufacturers of Birmingham and Manchester plucked up heart again, thinking, after all, they had not so much to fear as they at first anticipated from the shrewd rivalry of Brother Jonathan.

But the result taught them differently, and must have recalled forcibly the old wise-saw, that "smooth water runs deep." For, scanty, and unpretending as our collection seemed to be, and really was, the contributors from this country carried off *more prizes than any other nation received!*—and gained *one* victory over England herself, more important than the Exhibition, and all its treasures ten times told! We need not say that we allude to the triumph of the Yacht America, in the great race, which took place round the Isle of Wight, in the summer of last year.

We do not in the least exaggerate the importance of this victory—indeed that were a task almost impossible—for none can as yet esti-

mate the value of a triumph which has wrested the "Trident of the Main," from the ancestral hands of Britain, and placed it under the care of this mighty Confederation.

Such is the result of the America's success! Even the British journals confessed it, with ill-disguised shame and mortification.

Those who sought for costly jewels, rich brocades, and ermine robes, turned but a peevish glance at our display, and thoughtlessly passed on—while to those of farther sight, and wider intellect, the whole of Europe's wealth dwarfed down into insignificance, beside the simple products of our abundant land.

In the Fine Arts we had, it must be confessed, no great display. But the statues of "the *Greek Slave*," and "*Dying Indian*," proved that the love of sculpture is growing with our growth, and will one day reach a rich maturity. The Greek Slave was invariably the centre of an admiring group of critics; and as a study of perfect form and saddened loveliness, it more than merited the high encomiums bestowed upon it.

In the mineral department, we had the glistening quartz, and golden sand of California.

In the nave was seen a very fine specimen of zinc ore—forming part of a collection of zinc and iron from New Jersey.

Ores from Pennsylvania, Connecticut, and New Jersey, containing both the oxide and carbonate of iron, were here open to examination; and several blocks of copper attracted the attention of the mining interest in no small degree.

We may also direct attention to some very beautiful beryls; some remarkably good specimens of mica, talc, and steatite; some pure felspar, which answers all the purposes of the costly china-stone; some fine blocks of anthracite; and a large quantity of plumbago of the best quality, the uses of which were well illustrated by the fire-proof casting-pots and crucibles, manufactured from it. Lastly, and to crown the foregoing useful materials, we sent a block of California gold, perfectly pure, and free from dross, weighing upwards of eighteen pounds. No bad specimen this of the mineral treasures of our soil; while the bales of cotton, casks of flour, and barrels of beef, pork, &c., bore witness to its productiveness!

Our wagons, or carriages, as they are called in England, surpassed



all others in lightness, strength, velocity and durability. The carriages made in London, have hitherto borne the highest reputation throughout the Continent of Europe, as models of lightness and comfort; and, to say truth, beside the lumbering coaches of the Continent, an English *barouche* is a luxury. But when placed in juxtaposition with similar vehicles of our own manufacture, who could hesitate one moment between the trim, almost aerial *flying machines* of this country, and the sluggish iron-clamped conveyances of Great Britain.

Our agricultural implements furnished a hearty laugh to the would-be-wise ones of Europe; but more especially to the "bacon-fed knaves" of Yorkshire, Devonshire, Suffolk, Gloucester, and the other agricultural counties of England. The laugh, however, existed previous to their trial only; and soon fell into a broad gape of astonishment, when they saw Hussey's and McCormick's reapers mowing down their crops by wholesale, and the ploughs of the Messrs. Allen, of Water Street, New York, doing the work of four horses, (under the old system), with only one.

Within our memory—aye! within the last ten years, there was not in the whole city of New York, one solitary house of business, devoted entirely to the manufacture, invention, and sale of agricultural implements.

If not the first to see and lament this sad deficiency, at least the first to seek and apply the proper remedy, were the Messrs. A. B. Allen & Co., of Water Street, New York, who, from the small commencement of an upper floor, in a large warehouse—now hold deservedly the foremost place as manufacturers of agricultural machinery throughout the length and breadth of the land.

All the implements exhibited by this firm, administered a whole-some lesson to continental farmers, as to what they have yet to learn from us Backwoodsmen—the name they called us by—but in particular, the ploughs of the Messrs. Allen, commanded attention and admiration. The superiority of the "*Improved Worcester Eagle Plow*"—contributed by this firm—has been so long established in this country, that it needed not the gratifying tribute of foreign praise to make us appreciate its value. Indeed, the certificates of *four hundred premiums*, awarded by the various Agricultural Societies of America, to this plough, render the feeble homage of our pen, a superfluity.

The quality of the castings on these implements—their finish and durability, economy and lightness—recommended them to the favor of British farmers; and the Messrs. Allen, (we are glad to state), have already received orders from all parts of England, France, and Belgium, for a large supply of these most useful articles.

Mr. McCormick of Chicago, Illinois, and Obed Hussey of Baltimore, each contributed Reaping Machines, which took the farming population of England by surprise, and established the fame of American ingenuity and mechanical contrivance on a foundation which Time can only render more wide and permanent.

Nothing at all like them had hitherto been seen in Europe, and the curiosity of agriculturists was wound up to the highest pitch by their appearance, and the marvellous amount of work they were reported capable of accomplishing. So perfect appeared to be the mechanism of each, that it was impossible to decide, by mere inspection, which had the greater advantages; but one thing was evident at a glance—that they were *both* superior to any method of reaping yet adopted either in England or the continent.

The experiment was arranged to take place in the autumn of 1851, at Tiptree Hall, Mr. Mechi's farm; and so intense was the interest excited by this novel contest, that thousands thronged to witness the performance and results of the rival Reapers. Prince Albert, himself a farmer of no mean ability, was present, and bets ran high on either side—one party favoring Hussey's, and the other McCormick's. Eventually, after a well contested struggle, the latter was deemed to have the preference, and received the Royal medal.

Mr. Hussey, however, appeals against this decision, and alleges that the weather was unfavorable, and further, that "his machine was driven by one unacquainted with its mode of action." We have neither space, nor the necessary experience, to enter into this discussion, and so resign the matter to the best consideration of those interested in the cultivation of land, who are the proper judges in such a case.

A machine for smutting wheat, invented, patented, and manufactured by Mr. Leonard Smith, of Troy, excited great and well-merited admiration. A cut representing its mode of action will be found in

another part of this pamphlet, and so explains itself, as to need no assistance from our pen. This invention has been patented for the last eleven years in this country; but owing to the great home demand for it, not one specimen had found its way across the wide Atlantic, until the "Great Exhibition" called this, and a thousand other valuable contrivances, from the narrow sphere of local importance, to assist the march of universal progress.

In agricultural produce, our success was even superior to our hopes. Every variety of grain and wheat, fruit, cotton, flax, and timber—everything in short, from a pine-tree to peach-pie was here.

We stood no chance of hunger in this department, for casks of flour abounded; and, seen through the thin glass-plates, with which they were topped, presented a most inviting appearance. The cooperage of these casks shared the admiration lavished on the contents, so cleanly, neatly, and yet firmly, were they made.

Some barrels of prime beef, cured and arranged, in a species of mosaic of red and white, fat and lean, presented a very tempting appearance beneath the broad glass-plates, which kept off the atmosphere, and the unhallowed fingers of curious housewives—many a longing look was directed towards a sample of pork similarly displayed—and the crystal jars of peaches, intended for her majesty, (which, ere this, her royal palate has doubtless appreciated), fairly raised an appetite throughout the exhibition.

The hams cured and sent by the Messrs. Schooley & Hough, of Cincinnati, Ohio, received the prize medal from the Royal Commissioners, in addition to the many premiums they had already won at home; the Commissioners, not content with the ordinary mode of examination, resolved to dine on one of the hams sent by this firm; and they invited Prince Albert, Queen Victoria, and the Hon. Abbot, to taste the banquet furnished by the "Queen City" of the West.

Bales of raw cotton, and specimens of the cotton plant, were here seen; and a glance at the *stuff*, misnamed *cotton*, which the English triumphantly exhibited in the East Indian court, at once assured us how little we have to dread such competition. It is as inferior to ours as cotton is to silk; the color is a species of yellowish brown—the fibre is very coarse and brittle; and it is said moreover, that various

of the dye stuffs used in printing calicoes, produce a dry rot or rust in this material, which renders it unserviceable.

The spinning-lords of Manchester, introduced this so-called cotton with a great flourish of trumpets, thinking, forsooth, to hoodwink the simple American exporters, and lead them to believe that England is *not* dependent for her greatest manufacture, on the supply of raw material from this country. But they failed egregiously; and until they can find some better substitute than this, our producers will and must obtain their own price for whatever cotton they export. Though we trust the day is not far distant, when the cotton-mill will quietly settle down within a stone's-throw of the plantation on *this* side of the water; and so keep at home the enormous profits now realized by capitalists three thousand miles distant!

Already the question has suggested itself to the enterprising men of this New World; and, as illustrative of the benefits which the practical working out of this system has already conferred, both upon its projectors and the country, we cannot refrain from entering into some details relative to the thriving town of Manchester, New Hampshire, and its greatest benefactors, the Amoskeag Manufacturing Company.

In the year 1838, one solitary house, rising in a little clearance made in a dense forest of pine trees, marked the site of the now flourishing Manchester.

Scarcely a dozen years have rolled away; and yet what do we find? A spacious city, containing long streets and rows of dazzling windows, splendid public buildings, schools, and theatres; and all this vast prosperity the result of what? Why, of the enterprising spirit with which a few men here started a factory, and worked it so successfully that the hands employed in it, soon formed an extensive population, to which each day adds fresh recruits.

Has not the country received a benefit? And let some statistics, which are now before us, relative to the Amoskeag Company, satisfy the doubtful of the feasibility and profit of this scheme.

The capital of the Company now amounts to \$3,000,000! more than is employed in any similar corporation, we believe, throughout the United States. It has 62,000 spindles, and 1,645 looms, constantly worked by *two thousand five hundred* operatives, and makes annually,

from No. 15 yarn, twenty millions of yards of the following fabrics: Tickings, sheetings, drillings, cotton flannels, denims, striped shirtings, and mariners stripes of every width and grade.

For several of these articles, the Company obtained prizes at the great "Exhibition;" but this can little affect a business in which the demand has for years outstripped the possibility of supply.

We have drawn attention to this Company, in the humble hope that the astonishing success it has realized, may induce other capitalists to embark their idle wealth in a speculation so fraught with advantages both to themselves and the community at large.

The printed fabrics and cottons exhibited in the American Department, fully equalled any exhibited in the British; and it needs but one effort of this great people's will, to retain at home that most productive and extensive manufacture to which the centre and north of England are indebted for commercial prosperity.

We now turn to the clothing department; and—though it is not one in which we *excel*—the rapid improvement visible in American cloth, vestings, and other stuffs, holds out good promise of future excellence. In lightness and elegance, both France and Saxony surpass us. Nor can we be supposed to outvie, as yet, the broadcloth made in the West of England, where this manufacture has been carried on for centuries; but the display in our department proved most satisfactory; and we feel assured that, within a few years, the skill, wealth, and enterprise of our fellow-citizens will overtake and run down the monopoly now enjoyed, in a great measure, by the English wool staplers.

The renowned Genin, who boasts himself the *head* of his trade—and certainly enjoys a great trade in *heads*—displayed some of his finest gossamer hats, which, in lightness, shape, and polish, far excelled the beaver *helmets* of Great Britain. "Mrs. Partington" objected to them, on the ground that they would make young men *light-headed*; to which the ever-ready Mr. Genin promptly replied, that, as a temperance man, he would rather see them so, than "*top-heavy*!"

It is probably known to our readers that the English proprietors of the Bramah patent lock—relying on its often-tested and supposed-infallible security—offered a reward of \$1,000 to any one who could pick it. Mr. Hobbs, an American mechanic, opened it with ease;

while a safety lock sent from this country, defied the ingenuity of all Europe to move a bolt in it.

Our daguerreotypes were amongst the best exhibited; and Mr. M. M. Lawrence, of 203 Broadway, New York, was awarded a first-class premium for the fidelity of his likenesses, and the excellent management of light and shade, by which the usual sombre character of daguerreotype miniatures was obviated. His fame circulated not only through Christian Europe, but reached the Mosques and Cupolas of Constantinople—and some grand Pacha, of innumerable *tails*—whose name we happen to forget—immediately sent an order to New York for a set of Lawrence's improved instruments, and such instructions as would enable the said Pacha to take off the *faces* of the "faithful," and not their *heads*, as was done in the good old time of the bowstring and bastinado; vide the Arabian Nights, "the Bride of Abydos," and all the other eastern romances and romancers.

Our revolving six-barrelled-pistols excited the attention of the military authorities; and so quickly was the value of this contribution appreciated, that some troops of Hussars, about to be dispatched to the Cape of Good Hope, to assist Sir Harry Smith, the Colonial Governor, in quelling an insurrection of the Kaffirs, or native tribes, were supplied with this "death-dealing weapon;" and, doubtless, ere many years have rolled away, the cavalry of all Europe will be armed with it.

In the mechanical department, the invention of the Messrs. McAdams, of State Street, Boston, was much admired, for its utility, and the amount of manual labor which it saved. It was a machine for paging blank books; and consisted of a series, or chain of type, arranged in progressive numbers, on a frame, something similar in principle to a spinning-wheel—at each impression of the *treadle*, a fresh page was turned over, and appropriately numbered—so rapidly will this work, that thirty thousand sheets can be lettered within an hour.

The Messrs. McAdams having thus supplied us with blank books, Mr. W. A. Dunlop, of New Orleans, offered to fill them with such specimens of caligraphy, as few would undertake to rival. Mr. Dunlop sent an invoice of cotton, containing 24,800 figures in the space of six square inches. The bill of lading, with full particulars, occupied

the size of a shilling. The charter party, policy of insurance, bills of exchange, &c., were equally small, and illustrated with vignettes, which could hardly be distinguished from steel engravings—all this was executed with a "gray goose quill," and could be distinctly read by the unassisted eye.

Our Piano Fortes were amongst the best exhibited, and contained many novelties, both in structure and arrangement. Those from New York, Boston, and Philadelphia, commanded universal praise; and not the least admired of these noble instruments, was that to which the æolian accompaniment is attached.

Furs, dental instruments, and shoes, boots, clocks and watches, bells, telegraphs, and textile fabrics—Indian shawls, apergnes, prints and paper-hangings—philosophical instruments, lithographs, and perfumery, shaving soaps, stuffed birds, and ship-rigging—stoves, bedsteads, carpeting, and saddles, were ranged along the counters—chandeliers, and candelabra of bronze, gilt, silvered, and most delicately carved, appeared in their appointed places; and mirrors, mirror frames, and architectural designs were seen along the walls.

In the department of practical anatomy, the instruments and preparations from the United States, demonstrated the high perfection to which the surgical and medicinal arts have been carried out among us. Dr. D. K. Hitchcock, of Boston, Mass., contributed a case of dentistry, which far surpassed the artificial teeth of Europe. This, indeed, was acknowledged by the Professors both of Paris, and London, with a candor which does them honor; and many important improvements, both in the theory and practice of dental surgery, introduced by Dr. Hitchcock, were eagerly adopted in the French and English schools, devoted to the study of this science. The dental art in America has made the most rapid progress within the last twenty years. In 1839, the "American Journal and Library of Dental Science," was established, and thus the scattered rays of discovery and experience were collected into one great focus from all the practitioners throughout the States. This journal aroused the dormant energies of scores, who had acquired the mysteries of the profession by years of study and experience; they had now an appropriate organ, and through its columns, they made public the results of their abundant practice.

Mr. Frank B. Palmer, of Chestnut Street, Philadelphia, was awarded a first prize medal for the *artificial* leg which he contributed: this limb

differs from and surpasses every thing of the kind, which surgical ingenuity and anatomical skill has yet invented for the relief of suffering humanity. The articulations of the knee, ankle, and the toes, bear the closest resemblance to natural joints; and by a combination of tendons and springs, the functions of the tendo achillis, flexor, extensor, and other muscles, are admirably performed. The natural form of the leg is perfectly imitated; and a covering, protected by a skin-colored varnish, impervious to water, gives an admirable finish to the whole. We quote the following remarks of the London Times of September 19, 1851, as flattering to Mr. Palmer, and illustrative of the opinion held by Englishmen of the American character.

"We have to introduce to the notice of the public another triumph of American ingenuity included in that department of the Exhibition, but which in some way or other has hitherto escaped observation. The Marquis of Anglesey will hear with a feeling of satisfaction, that if our cousins beat us in yacht-building, they are equally pre-eminent in the manufacture of artificial legs. In the latter branch of industry their superiority will not be grudged, and they really owe society some act of reparation for having introduced among us Colt's revolvers. The artificial leg patented by Mr. Palmer, is, in its way, a most admirable, ingenious, and philanthropic contrivance, and its invention is so remarkably characteristic of the country from whence it comes, that we cannot resist the temptation of inviting attention to it. The patentee in some way or other lost his leg, and, having tried the best substitutes hitherto devised for such a case, like a true American, he set himself to think whether he could not improve upon them. His study of the subject was crowned with the most striking success, and he exemplifies that success in his own person by walking about almost without any perceptible lameness, and with an apparent ease and comfort which are truly surprising."

The essential oil of peppermint manufactured, and sent by the Messrs. G. H. & L. B. Hotchkiss, of Lyons, New York State, obtained a premium for its purity and excellence. This oil is extracted from a species of mint, once believed to be indigenous to Great Britain, and incapable of transplantation. The Messrs. Hotchkiss, however, dissipated this popular delusion; and by a judicious system of culture, and a frequent change of soil, have brought the shrub to a richer growth, and larger development than it ever reached in its native land. This oil is much used for correcting nausea, and giving a tone to the digestive organs. Confectioners likewise have a large demand for it, as an ingredient in their lozenges, and other *toothsome* commodities.



On the whole we have every reason to congratulate ourselves on the display we made ; and though the nations of Europe have not yet seen *all* our strength, we have already taught them to respect and dread the competition and resources of our country.

We excited the astonishment of Europe, both at the beginning and the close of the great exposition.

In the first instance, the wonder was, that we should send so little ; and, in the second, when the premiums were awarded, that, with so *little*, we had achieved so *much*.

We present to our readers an accurate and beautiful engraving of the *challenge cup*, won by the "*America*," from the whole yacht squadron of Great Britain, in the ever-memorable race round the Isle of Wight. This cup is *now* the highest trophy, and will *hereafter* be a noble monument, of America's first claim to the supremacy of the ocean !



## CHAPTER V.

## ITALY—SPAIN—PORTUGAL, ETC.

WE have lingered so long within the precincts of our own department, that we have but little space wherein to enumerate the contributions of the remaining nations.

Fortunately, however—with the exception of Great Britain—we have noticed the leading industrial nations of the Continent—and should our cursory review offend the minor states, we can but plead that want of *space*, and not of inclination, compels us to brevity.

From shattered Italy, the Niobe of nations—from

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“ *The land*  
 “ *That was the widest in its old command,*  
 “ *And is the loveliest ; and must ever be*  
 “ *The master work of Nature's heavenly hand,*  
 “ *Wherein were cast the heroic and the free,*  
 “ *The beautiful, the brave, the Lords of Earth and Sea,*”

as Byron sings it in his sublimest mood, we had comparatively nothing worthy of the fame Italian genius has acquired. Wrenched with internal discord, and trodden down beneath the Russo-Austrian despotism, the free spirit of Italy betakes itself either to exile, or the Brigand's fastness. Some with prostituted talents bow the supple knee, and take the hire of tyranny. But *Genius*—Dante's, Petrarch's, Michael Angelo's, Guido's—will *they* sing in Pæan hymns the slaughter of their brethren, kindred, and countrymen?—will *they* lend their heavenly art to build the Palace of Iniquity, and paint the *Jezabel* who lives within it?—assuredly not! The dawn of liberty is the seed-time of true genius; the meridian of established freedom, the harvest of the noble arts.

Much of the sculpture exhibited in the Austrian department, prop-

erly belonged to this; having been taken either by coercion, or bribery, from the Lombardo-Venetian provinces, now appended to the house of Hapsburgh Lorraine.

A statue of Bacchus, by Vecini, possessed considerable merit: some bronzes were much admired, and the mosaic tables were really beautiful—so well were the colors chosen, and so neatly had the stones been inlaid, that at a short distance, the work was frequently supposed to be a richly-toned oil painting.

Marqueterie; carvings in chestnut-wood for altar screens, and architectural embellishment; and some anatomical models in wax, were the most prominent remaining objects of the collection.

Spain sent some very beautiful figured silks, and embossed leathers—a collection of very delicate and costly lace, beside some samples of linen, hemp, and marble. The ancient city of Toledo contributed a few specimens of the matchless swords, which have spread the fame of a Toledo-blade throughout the world. One of these was beautiful, and very remarkable; the sheath was formed of silver, in a serpent-curl, so that it fitted round the body of the wearer like a belt.

Into this, the sword could be driven without the application of unusual violence; and yet when drawn again, the keenly-tempered steel sprang forth, as sharp and straight a weapon as ever clanked along the marble courts of the Alhambra, or Escorial.

Portugal sent wines, minerals, woolens, and raw produce.

From Egypt and Turkey we had some superb silks and velvets—rich brocades to deck the swarthy lord, and brodered muslins for the secluded treasures of his Harem. A wretched display of agricultural implements, some undressed furs, a few bales of leather, tolerable carpets, and luxurious pillows, nearly completed the offerings from the descendants of the Pharaoh's, and the Prophet. European civilization, however, under the enlightened sway of the present Emperor, is now making rapid advances in Turkey.

All religions are left unshackled to follow out their own convictions; and, in this respect, the unbelieving *Moslem* hold up a bright contrast to their more favored neighbor, Austria. The Christian religion is freely professed by all who choose to embrace its tenets; and the Turkish army is now being reformed on the British mode of discipline—some attempts at agriculture and manufacture, are being introduced

into the empire; and the gallant conduct of the sublime Porte in defending KOSSUTH from the malignity of the *Czar*, has drawn an amount of sympathy and active interest in the development of Ottoman prosperity, from numbers of our fellow-citizens, and from the thinking portion of the English people, which cannot fail to have a great effect upon the after progress of the nation.

Persia and Arabia followed; and the former was generally occupied by detachments of the fairer sex—cashmere shawls, and spangled muslins, proving an irresistible attraction; the carpets, curtains, and embroideries, from Ispahan, however, disappointed those who looked for extraordinary beauty.

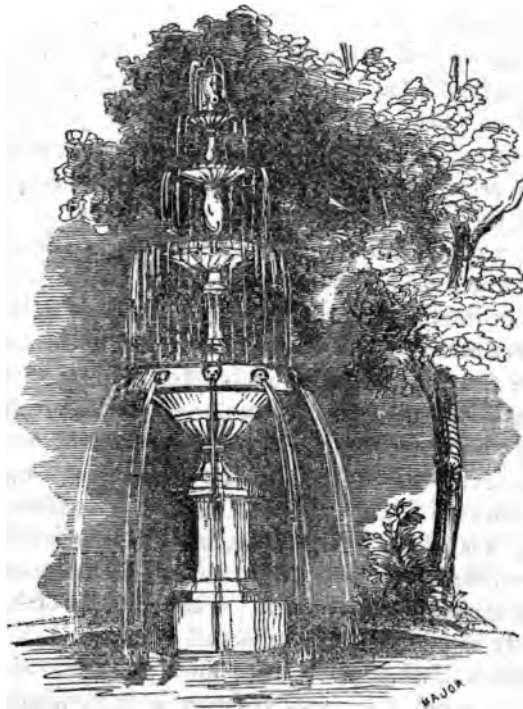
From Arabia we had some bags of coffee—not chicory and brick-dust, be it remarked! but the genuine aromatic berry, which our soul loveth, in all its purity, and sweetness of taste, perfume, and color. A few boxes of spices, sabres, pistols, and horse accoutrements, together with the primitive furniture of a desert tent, completed the display made by the children of Ishmael.

We cannot pause to notice the contributions made by the Aborigines. They were curious as developments of progress from the first dawn of human intelligence, regularly graduated on to the commencement of modern civilization. The lowest race in the scale of humanity seemed to be the Bosjesmen, or native denizens of Australia. It is even said that some tribes in the interior of the Australian Continent are not yet acquainted with the properties and use of *fire*; but this we can hardly believe—certain it is that they have no attempt at domestic utensils, or furniture of any kind. Their sole manufacture, if such it can be called, is confined to war clubs, and weapons headed with flints and fish-bones; their only covering is cut out of undressed hides; and they have neither boat, canoe, or raft. The red tribes of North America stand infinitely higher in the intellectual scale; and in the Canadian department much of their work was shown and admired.

Having now passed, thus hastily, through the concluding portion of the foreign department, we reach the transept, linger in its precincts awhile to scan its beauties, saunter through the British department, and so make our exit from the Crystal Palace by the door at the western extremity.

## CHAPTER VI.

### THE TRANSEPT. THE FOUNTAIN.



ON entering the transept the first thing which arrested the eye was the gigantic Crystal Fountain, designed and manufactured, we believe, by Mr. Osler, of London. It was of exquisite and fantastic workmanship—the pure, cool water flowing over mimic rocks of equal purity and lustre, fell with a low murmuring cadence into the great

crystal basin beneath, and thus afforded a delicious draught to the tired and over-heated visitors.

O! fons Bandusiæ! splendidior vitro!—

Why did no modern Horace arise to celebrate this fairy creation of man's art, assisted as it was, by all the adjuncts of sculpture, painting, and decorative embellishment, mingled with the loveliness of nature!

We dropped into a seat beneath those green and ancient elms—immortalized by the wit and brilliant repartee of Congreve, as the shadowy saunter of the powdered beaux, and painted belles, his pen so faithfully portrayed, and satirized. Our eyes rested on the ever-flowing waters, as they wreathed around the crystal pillars of the fountain, and trickled brightly down above the arrowy golden-fish, as they darted sportively around their shining prison house. Delicate flowering shrubs—all green with youth, and blushing in excess of beauty—sprung up around the gilded ornaments, and wondrous statues of the enchanted dome. Vases of porphyry and agate, sculptured urns, and china frames contained

*"The choicest blossoms that the Eastern sun*

*"Awakens with a kiss—but Judas-like—*

*"Soon robs of perfume, and refreshing dew."*

The deep-toned organ swelled along the galleries and through the aisles a flood of solemn music ceaselessly. The "*hunger of the eye*" was satiated; and even that restless sprite, the imagination, folded her many-colored wings, and cried: "*I am content!*"

The elms spread, silent and majestic; no waving branches gave sign of life; the silvery walls of the Palace, and its high arched transept, glittered round and above us, cold and immovable. But what a tide of life rolled into and beneath the transparent edifice! What a Babel of tongues! what motley dresses, manners, and characteristics!

Here the polite Parisian, in paletôt and patent boots, elbows his way through a crowd of country bumpkins, in Guernsey frocks and high-low boots. There a "turbaned, *not* malevolent, Turk" finds himself playing supernumerary beadle to a legion of shiny-faced charity boys in yellow stockings and leather caps. A cute down-easter gets himself inextricably mixed up with a young lady's Seminary from Clapham, and calculates he's in a fix. An Austrian General

saunters by a fiercely whiskered German Democrat, nor heeds the muttered curses of the exiled patriot. Ledru Rollin and Louis Blanc chatted familiarly with the officers of the French Police, who, could they but catch the same *soi disant* philosophers on the other side of the Straits of Dover, would pounce upon them with a joy unspeakable, and lead them either to the galleys or the scaffold.

Mazini, pale, silent, thoughtful, and with failing strength, seats himself, it may be, on the same bench with Oudinôt de Reggio, the marshal sent by fratricidal France to crush the young Republic of the seven-hilled city.

Why did the obstreperous draymen in the employ of the Messrs. Barclay & Perkins, hunt down the illustrious *Haynau*? We, Americans, sent "baby-jumpers." Why did not Austria exhibit its patent "woman-flogger?" There might have been a demand for Haynau's in the seraglios of the East; and surely Vienna could supply the largest order.

Countless curious and amusing anomalies were presented, in ever-varying succession, to the visitor, by the crowds who thronged the portals, galleries, and avenues of the great "*Exhibition*."

London became the cosmopolitan centre to which all points of the earth converged. Large as its population has ever been, the year 1851 nearly doubled it, by the influx of strangers it poured in by every train from Dover, Southampton, Bristol, and Liverpool.

We, Americans, a migratory people, and accustomed "to take things cool," found nothing very novel or surprising in the appearance of the British capital; but, with the nations of the European Continent, who seldom travel, all was new and wonderful.

Frenchmen of the highest standing in art, arms, literature, and the learned professions, found a world to satisfy their wants and wishes in "*La belle France*," and never cast an eye beyond their native boundaries.

Germans were similarly ignorant of all but the loved fatherland, and wondered whether it were disease of mind or body, or both combined, that sprinkled their mineral springs and watering-places with English visitors, "as thick as fall the yellow leaves in chill October weather."

But, *nous avons changé tout cela*, as the French Doctor said; and

what with the facilities of transit afforded by the *iron horse*, and the attractions of the Crystal Palace, the stay-at-home continentals became suddenly smitten with a love of "going down to the sea in ships," and visiting strange parts.

Much good has already resulted from this interchange of visits; and a whole host of errors, misconceptions, and prejudices relative to national characteristics, have been quietly inurned in the tomb of all the Capulets.

The old joke about the gloom, smoke and dirt of the modern Babylon has been confuted satisfactorily, though it has been, for centuries, the foremost article of the Parisian creed. "*Dirty London*" produced the gayest, lightest, prettiest, most fairy-like, and original building ever seen. Let us trust that our own Palace in New York will rival, if it does not outstrip its predecessor!

The imputed austerity, inhospitality, and semi-lunacy of Englishmen has been condemned as unfit for further service. *Every* British nobleman does not "*sell his wife at Smithfield*," (French traditions notwithstanding); and there are several more words in Johnston's Dictionary beside "*Rosbiff*" and "*Goddem*."

Accustomed to the gardens of the Tuileries, St. Cloud, Versailles, and the champs Elysee, it is not to be wondered at that the Messieurs Français quizzed old Mr. Bull a good deal about his attempts at parks and fountains. Above all, the unhappy *squirts* in Trafalgar Square, suffered under the lash of sarcasm. The statues of England's notabilities, dead and alive, likewise came in for many a bitter criticism. We heard one Frenchman, as he stood before the gigantic abomination, *called* a statue of the Duke of Wellington, which disfigures the classic arch on Constitution Hill, cry out in ecstasy: "Thank heaven! we are avenged for Waterloo!"

The foreign visitors were deceived as to London—pleasantly deceived—for they expected an inhospitable soil, climate, and population; they found the exact reverse of these; and in the tone of French literature, before and after the Exhibition, in the pamphlets, vaudevilles, and newspaper press, we find a full acknowledgment and ample reparation of the mistake. We quote a free translation, taken from one of the most popular comedies in the Parisian Theatre, as illustrative of this revolution in sentiment. It is sung by a chorus of exhibitors from the various departments of France.



## THE CRYSTAL PALACE; OR, THE THRONE AND WORKSHOP.

## I.

*"Chaque industrie, exposant ses trophées  
 Dans ce bazar du progrès général,  
 Semble avoir pris la baguette des fées  
 Pour enrichir le Palais de Cristal!" &c., &c.*

## I.

"While all the arts with trophies bright  
 To prove the wide world's wealth combine;  
 It seems as though some genial sprite  
 Had helped to deck the Crystal shrine!

## II.

"Be England long to fame endeared,  
 Who—bidding rival passions cease—  
 Extends to those she lately feared  
 The hand of welcome and of peace!

## III.

"To all the world a challenge speeds,  
 And on her hospitable soil,  
 To the red strife of War succeeds  
 The bloodless tilt of Art and toil.

## IV.

"The lords of Labor pile on high  
 Their triumphs 'neath the shining dome;  
 And sing no longer 'Let us die,'  
 But 'Live to bless our native home'!

## V.

"Our battle-field a Palace gay!  
 Our victor's robes unstained and white!  
 The peaceful *workman* bears away  
 The cross of honor from the fight!

## VI.

"The rich, the learned, the gifted sons  
 Of art and labor throng the hall;  
 A band of brethren, knit at once  
 To bless the green earth, free to all!

## VII.

"Then courage! Ceaseless toil will bring  
 The workshop level with the throne!  
 And all the titles of a *king*,  
 Be naught to that we *laborers* own!"

[The original of this spirited version occurs in the Vaudeville of "*Le Palais du Cristal*," by Messrs. Clariville and Jules Cordier. We have not space to quote it *extenso*.]

But we must return to our task, and run through the British division as fast as may be. It is not necessary that we should give a full inventory of this department—indeed, within the narrow limits of this rapid sketch, that were a task impossible. Britain—fighting on her own ground, with every facility of transit, the certainty of pecuniary gain, and all the resources of a centralized government, made, as may be well imagined, an enormous and most brilliant display. The mighty empire “on which the sun never sets,” poured in its choicest gifts at her command—Asiatic India, Canada and the British Provinces of North America, the West Indian Islands, Southern Africa, the Continent of Australia, Borneo, Malta and the Channel Islands, all were ransacked for their richest and most curious productions.

In the East Indian department the *Howdah* or Royal Palanquin attracted observation. It had all the trappings complete, and was fit to be placed on the elephant's back as it stood. This *howdah* had two seats in front, and two behind, each being surmounted by arched domes of inlaid ivory and gold. The sides were made entirely of ivory, studded with precious stones, inlaid with ebony, and were partly covered by a canopy, gorgeously worked in gold and silver brocade, which acted as a protection from the sun. The “*jhool*,” or saddle, on which the howdah rests, was very magnificent; the body being of velvet, with a thick embroidery of gold and silver fringe.

A throne, or native reception seat, of ivory, next aroused our admiration and curiosity. It was carved with the fanciful and grotesque figures of the East, and studded like the howdah, with diamonds, emeralds, and rubies. The “*Shamiana*,” or canopy of purple velvet, most elaborately worked, was about eleven feet square, and rested on four solid silver pillars, seven feet high each. A circular centre, worked in gold, silver, pearls, and carbuncles, had a beautiful effect; and a border, nearly three feet deep of gold and silver filligree, left very little of the groundwork of the velvet visible. Both the *howdah* and *throne*, were sent as presents to Victoria, by his Highness the Newab Nazim, one of the tributary princes of Bengal.

A crowd of fashionables eagerly peeping over each other's shoulders, apprized us of some novelty—we worked our way in, and found—what?—a piece of glass irregularly shaped, without lustre, or design, or beauty of any kind; and yet this is the ladies' loadstar—the “never-



THE KOH-I-NOOR DIAMOND.

to-be-sufficiently-admired Koh-i-noor diamond!" Is not Shakespeare right when he says—

*"Dumb jewels often, in their silent kind,  
More than quick deeds will move a woman's mind!"*

This Koh-i-noor, or mountain of light, which, by the bye, had not a sparkle in it, though they tried gas in a dark box to bring out its brilliancy—is said to have formed one of the eyes of the jewelled peacock, which ornamented the imperial throne of Arungzebee. It is variously estimated as worth from *five to fifteen* millions of dollars. The twin eye is among the jewels of the Czar, and weighs only 139 carats. The East India Company exhibited the *durra-i-noor*, or sea of light—a diamond mounted as a royal armlet, and surrounded by ten smaller brilliants; each, in itself, a more than moderate fortuna.

The Messrs. Hunt and Roskell, of London, exhibited the *Bijouterie*, collected by the late Mr. H. P. Hope, a wealthy banker, who had a monomania for the precious stones. Here we had diamonds, pure, green, blue, pink, flame color, and one as black as its cousin of the coal mine—bright blue sapphires—blossom-red rubies. The precious opal a rare stone, golden yellow, emerald green, flame red, and iridescent purple. A pearl two inches long, and four inches in circumference. The topaz stone, pink, yellow, white and parti-colored. Aqua marines, garnets, carbuncles, amethysts, tourquoise, onyx, and chrysoberyls, with a legion of dazzling gems unknown to us by name, all set in beautiful and costly ornaments, and vied with similar treasures, profusely scattered through the Indian department, and shown by other jewellers along the British division.

A splendid silk trophy stood at the west end of the building. It was fifty-seven feet high, and richly draped from the top with the most gorgeous silks, damasks, brocatelles, tabarets, &c., and the sides of the base being filled with mirrors of the largest dimensions, reflected the arrangement of the drapery to the best advantage.

The Canadian department was much frequented, especially by the agricultural visitors. The farmers of England, weighed down by the enormous imposts of the imperial revenue, and the national debt, already turn a hopeful glance to the vast tracts of land which seem to cry for labor on this side of the Atlantic. The display of timber, furs, minerals, sleighs, carriages, and agricultural products in this

division, were much admired; and the British Provinces may well be proud of the figure they made in the assembly of nations.

In the transept, and along the whole central avenue of the British division, statues and marble groups were plentifully scattered—interspersed with evergreens, and thrown out in bold relief against rich draperies of many colored silks and velvets. They added much to the general beauty of the interior.



Thorneycroft's equestrian statue of the "Queen;" an ideal of "Ambition," by Stephens. John Bell's beautiful "Andromeda," and its exquisitely chased pedestal of bronze. "Adam," by E. I. Physick, (Apollo was the god of physick, sculpture, painting and melody.) "Venus and Cupid," by E. Davis. The "Horse and Dragon," by Mr. Wyatt, Sen. Foley's "Ino and Bacchus;" a "Nymph preparing for the bath," McDowell's statue of "Virginius having Slain his Daughter;" an armed equestrian figure of "Coeur de Lion;" "Michael and Satan," taken from Milton's *Paradise Lost*, and a lovely statue of Ariadne, by William Boyton Kirk, were amongst the most prominent contributions of the chisel.

We notice Kirk because his style fore-shadows, to our thinking, a new and more attractive school of sculpture. His figures are not so highly finished in flesh and contour, as those of many other artists; but the vivid and correct imagination of his designs, and the wild negligently graceful ease of all his attitudes, possess a charm more powerful than the most elaborate carefulness can bestow.

His statue of "Iris ascending," obtained the high distinction of a prize from the Royal Academy of England, when he was quite a youth; and his afterworks have sustained and elevated his reputation.

"Hesione chained to the rock," a classic of the purest order, *Greek*

in beauty and simplicity, and a "Pastoral Group," are amongst the latest and best pieces he has given to the world.

We must hasten on however, for the day declines, and our visit to the British department is not yet completed.

In the machinery rooms we had an array of all that mechanical art has planned and manufactured, to assist the feeble efforts of mere manual strength. Locomotives, steam ship engines, looms, printing presses—among others that of the Illustrated London News, which threw off its "Exhibition Supplement" within the very walls of the Crystal Palace—stamping machines, hydraulic engines, galvanic propellers, electric batteries, &c., &c., in short all the lifeless army which civilization has created and enrolled, wherewith to carry on the war against *hunger, idleness and discord*.

In the department of manufactured goods every thing that can be named was here found, scattered profusely along the almost endless counters—and if a census of the articles in the British division had been taken, but few objects, either of luxury or utility, would be missed from the muster roll.

Abler pens than ours will yet expatiate on the Great Industrial Exposition with the voluminous accuracy so vast a theme requires. We have but taken a summer stroll through the fairy avenues; *they* will plod the mighty labyrinth day by day with knitted brow, and earnest drudgery. To them, and to the historians of England, we leave the recapitulation of her triumphs.

"Last scene of all, that ends this strange eventful jubilee!" On the 11th of October, 1851, the Queen and Court of Britain again visited the Crystal Palace in state, and closed it formally. The World's Fair, with all the varied and stupendous repertory of skill and science, art and labor, which, for six months previous, had created a thrill of mingled wonder, pride, and admiration to the millions who approached with joyous and yet reverent hearts, the mighty temple of the twin sisters, Peace and Commerce, now closed its crystal gates to all save those engaged in the dispersion of its treasures.

The well-appointed equipages of the wealthy no more blocked up its approaches—the humbler vehicles of the multitude ceased to deposit their living cargoes at its doors.

"Thus fades and perishes, grows dim, and dies  
All that the world is proud of!"

The ring of hammers, the creaking of the strained cordage, used in hoisting out the heavy goods, the rumble of wagon-wheels, and the hoarse ejaculations of laboring men, succeeded the busy hum of pleasure and astonishment which lately filled its vast extent.

The original enemies of the "Exhibition" now vented their suppressed indignation against the harmless building which contained it. "Down with it! down with it!" was screamed in the highest treble of aristocratic wrath. "Let no visible and palpable remains of it cumber the solid earth; for it has inculcated doctrines dangerous, and subversive of order!" (the order of the *bayonet* and the *jail*!) "Dignity of labor," forsooth! "Who ever heard of such a thing?" "The common interest of all peoples, in contradistinction to that of royal or imperial masters!" "These it has taught, and a thousand other equally detestable absurdities, all aimed at our very existence. Down with it. Let us hear no more of it, nor see a vestige, as we roll around our once lovely Park, now contaminated by the hobnailed footprints of the million!"

Such was the cry of the Goths and Vandals of the "upper ten." Their fury however proved impotent, and Paxton's original design, that the Palace should be converted into a winter garden for the people, will very likely be realized.

This design of Mr. Paxton's further proves the earnest wish to better the condition, and refine the pleasures of the working class, which his whole life has manifested. At the commencement of the Exhibition, he strove earnestly to throw the Palace freely open to the public, and charge the expenses of its erection on the consolidated fund. But the government, which never scrupled, when the interests of tyranny were at stake, to add billions upon billions to the national debt of England, now turned most economical, and found that they could not burden the over-taxed citizens with the few thousands necessary to carry out this liberal and truly beneficial scheme, although the citizens aforesaid would and did, undoubtedly, reap a profit of millions from its execution.

The glories of Babylon live only in tradition; the mattock of the

antiquarian delves up the departed splendors of Nineveh from the sand which centuries of time have spread above it. The winter ice palace of the Russian Empress thawed in the sun of spring; and the Crystal Palace likewise threatened to vanish before the hot indignation of its foes. But even had it done so, "Our own immortal Barnum" provided the best possible remedy for the disaster, in the shape of the GREAT PROGRESSIVE MIRROR OF THE CRYSTAL PALACE AND WORLD'S FAIR, which reproduces every part and object of the "Industrial Exhibition of 1851," with a fidelity and beauty, which to be appreciated needs only to be seen.

It is not our part to eulogise Mr. Barnum. The citizens of the United States well know and gratefully remember the benefits they have reaped from his dauntless enterprise, as a speculator, and his probity as a man and citizen.

There are hundreds of artists, literary and scientific men, projectors, and men of business, known to us, all in comfortable, many in affluent circumstances, who thankfully acknowledge that they are indebted for all they now enjoy, to the thoughtful kindness and practical liberality of Mr. Barnum.

The character of Paxton, sketched in a preceding chapter, applies with equal force to "The Napoleon of Showmen." Both are self-made, large-minded, generous and energetic men. The one originated the Crystal Palace, and completed it. The other, at a time when it was feared the magic structure would dissolve,

And, like the baseless fabric of a vision  
Leave not a wreck behind,

procured at a cost EXCEEDING THIRTY THOUSAND DOLLARS, an exact representation—not of it only, but of all that it contained, and the west end of London, in which locality it was erected.

This latter view embraces the loveliest and most interesting portion of the British metropolis. In it we have the new Houses of Parliament—the time-honored Abbey of Westminster, where sleep the sages, poets, orators and kings of England. Buckingham Palace, the winter residence of royalty. Apsley House, the princely dwelling of the Duke of Wellington. Hyde Park, St. James's Park, the Green Park, Constitution Hill, Piccadilly, Belgravia, and all the tropic region, illuminated by the sun of fashion.



Signor De'Lamano, the accomplished artist of Broadway, New York, accompanied and assisted by the Signori Mechesi, Velluto, and Chesiti, of Rome, and the Messieurs De Lara, Bossuet and Lamartis, of Paris, visited the "Great Exhibition," under Mr. Barnum's directions, and at his expense, and took the various drawings of all *around, without, and within*, the World's Fair *on the spot*.

Those who have visited the Crystal Palace itself, are loudest in their praises of its counterpart. Were it needed, extracts from the public press, in which the language of eulogium seems exhausted, would abundantly prove the artistic fidelity, beauty and surpassing finish of the work.

But our readers will not wonder if we prefer that they should visit the painting, and judge its merits for themselves.

One incident of the year 1851, though it did not occur within the Crystal Palace, yet formed the most important feature of the "Great Exhibition." It is the triumph of the yacht America in the great naval tournament, which crowned the jubilee of commerce.

Proud of her olden fame, and confident of success, Great Britain flung down the gage, and challenged all the world to rival her. *Our* matchless craft picked up the glove, and, on the 22d of August, 1851, took up her allotted station among the squadron of the Royal Yacht Club of England, assembled at Cowes, in the Isle of Wight. Queen Victoria, accompanied by Prince Albert and *suite*, attended—prepared, doubtless, to rejoice in a victory, which would extend the lease of England's fancied "supremacy of the main," for many years to come.

On this day the *Royal Cup* was to be won by England from all the world, or lost for the first time in her proud history.

This year witnessed another foe never seen before such a race; and from some trials and reports circulated about the America's sailing qualities, it may be said, that when she unfurled her sails, as she now looms up on our engraving, "the boldest of old England there, held his breath for a time." Seventeen yachts entered the contest, but a hundred spread their sails together. It was a noble sight, such as has been seen in no other country. In a short space, the America passed every yacht in the squadron, and when it came to a place called "the Needles," it was asked by the Queen, "Who is first?" The America, was the answer; "Who is the second?" There is no second,

was the next reply. The *America* came in the winner of the Royal Cup, and the trophy of that victory is now in America—in possession of the New York Yacht Club. When Commodore Stevens went away, he promised to the members of the club to bring back the Royal Cup, and nobly did he perform his promise. The *America* was visited by the Queen in person, as a mark of the estimation in which she held the citizens of the United States.

In the contest many Americans were afraid that their yacht would not get fair play; and Commodore Stevens received many warnings about the pilot.

The Admiral of the Portsmouth station, however, furnished him with a pilot, and said he would be personally responsible for him.

Every thing was done fairly, kindly, courteously and above board—and in the words of Sir Henry Bulwer, we may say, "that if the United Statesmen showed how to win a race, Englishmen taught the world how to take a *beating*!"

The yacht was designed by Mr. George F. Steers, of New York city; and carried the American patent self-regulating compass. It was built by Mr. Brown, and measured eighty-two feet on the keel, by ninety-four on deck; the greatest width being twenty-two and a half feet; the registered burden being one hundred and seventy tons.

With a noble view of the *America* as

"She walks the waters like a thing of life,"

the heavy rigged, and timbered sloops and schooners of Britannia, toiling after in vain, closes the splendid historical representation of the World's Fair, and this its crowning incident.

Our pleasant task is nearly done—we have but lightly sketched the great industrial experiment—its lights and shadows, rather than its facts and details; and we trust our labor is not thrown away.

It is assuredly the duty of every educated person in the community to study the problems and characteristics of that age in which his lot is cast. To find out, if it be possible, the pivots on which the revolutions, moral, commercial and political are effected. Having mastered the circumstances of the *present*, let him search the chronicles of the *past*, and gain instruction for the future from analysis, and the analogy of facts already known.

Progress is the order of the day, and we must ride upon its foremost

billow, or be left like a stranded barque, to rot and crumble on the forsaken shore.

“Earth has no mystery, and the air no spell,  
Which the unwasting soul may not compel.”

This is the creed of modern science, and every day furnishes additional, almost miraculous proof, of its absolute truth.

We must press ever onward

“For Emulation hath a thousand sons  
That one by one pursue; if we give way  
Or swerve aside from the direct *forthright*,  
Like to an entered tide, they all rush by  
And leave us hindmost.”

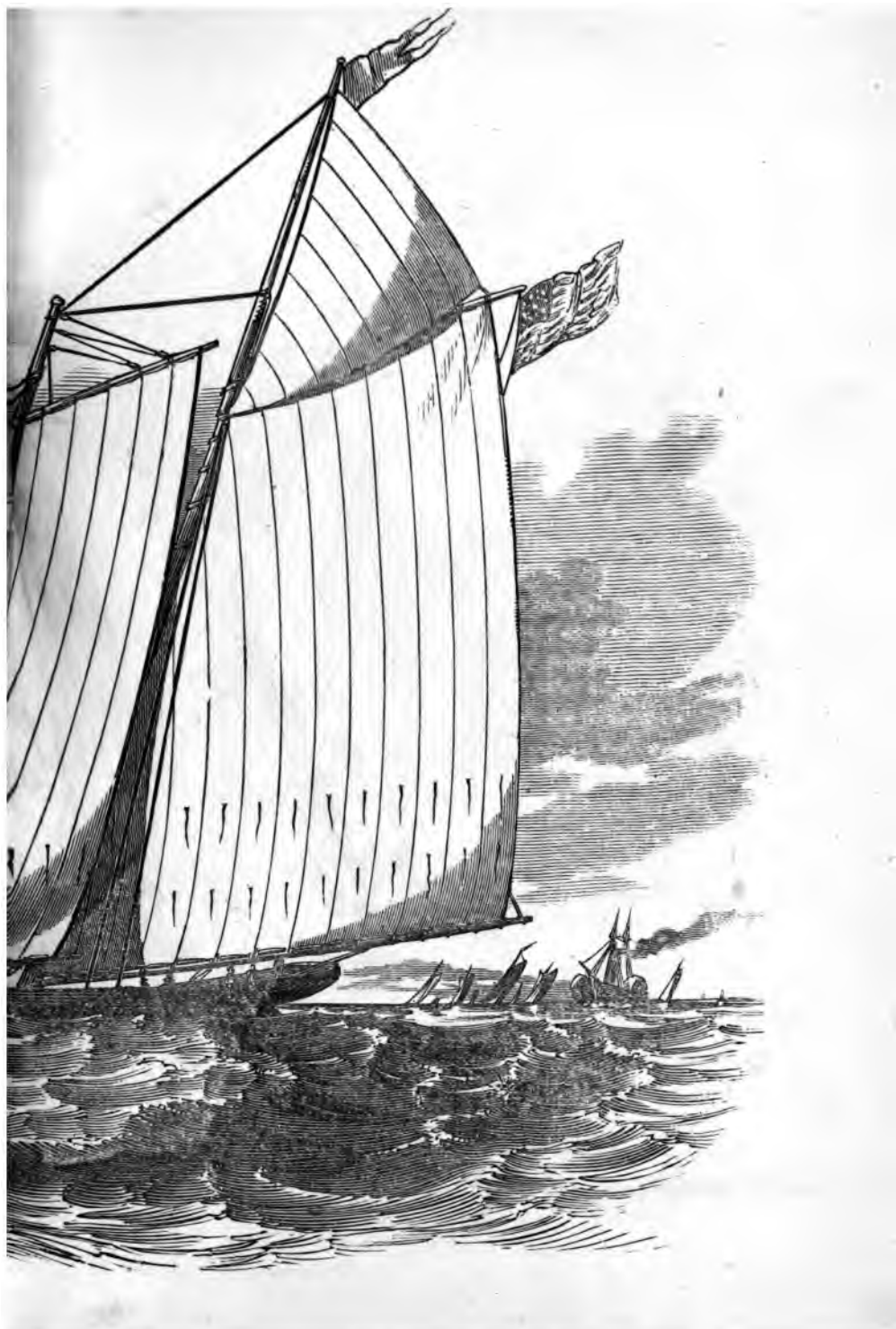
The ONE great feature of our era is the “Great Exhibition of the industry of all nations.” We may and will have similar displays in this country; but the type and essence of the thought will dwell with the original.

Who can unravel the mystery? Who can point out the clue which will lead us from the great and palpable fact of its existence, to the hidden laboratory of the spirit which created it as a material emblem, and means of working out an end?—what *is* that *end*?—what will eventuate from the wondrous coalition of mankind!—what influence will it exercise upon the arts and industry, the commerce and international relationship of the world.

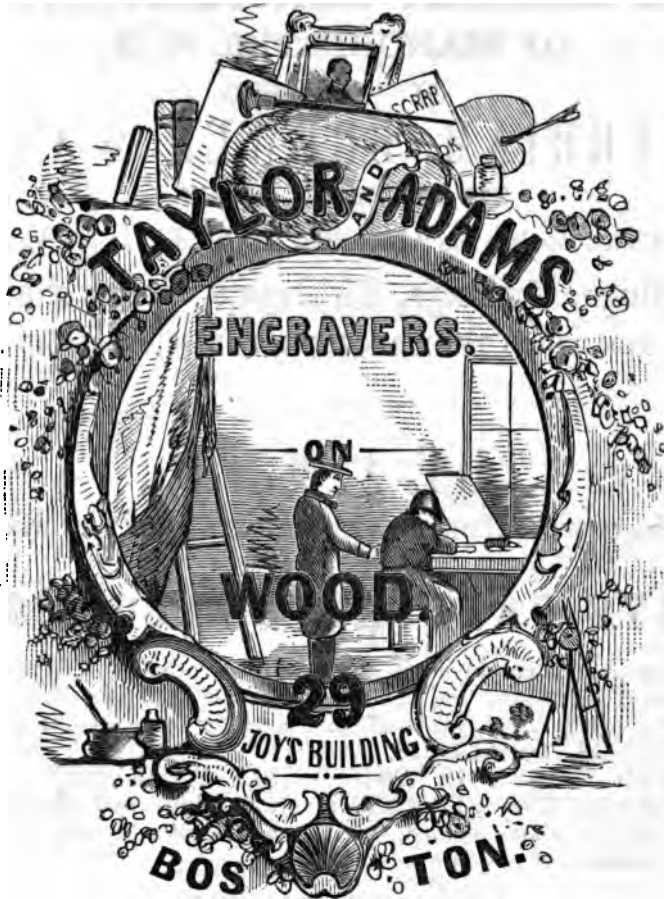
These are questions beyond our province and ability to answer. They will suggest themselves to the thoughtful men of America; and if our hasty history should draw attention to the subject, or in any-wise contribute to the solution of the questions springing up from it, the writer's aim will be crowned with all, and more than all the success he first anticipated.












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FOR WHICH THEY RECEIVED THE PRIZE MEDAL.

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M O C O R M I C K ' S

CELEBRATED

# GRAIN-REAPER AND GRASS-CUTTER,

TO WHICH WAS AWARDED, BY THE GREAT EXHIBITION  
OF ALL NATIONS, A GREAT MEDAL.

---

This world-renowned machine is manufactured by its inventor, Mr. C. H. McCormick, of Chicago, Illinois.

There have been 5,000 of them, or more, sold; more than four-fifths of them from the Chicago manufactory, and all within a very few years,—though it was first *invented* in 1831, and patented in 1834—and patented, afterwards, (for improvements made on it,) in the years of 1845 and 1847—such has been the time required to perfect the machine, in fact, in consequence of the short time in each year for making and testing experiments, in making required improvements from time to time. But, for a few years past, the demand for the Reaper has been steadily increasing, until it has become very considerable, and which is always the *best* evidence of the merits and value of such an improvement. And, as is perhaps the case with all really valuable improvements, as its great value has become more known and established, piracies upon it have been increased. A noted instance of this is found in the case of "Seymour & Morgan," of the western part of New York, who, after having manufactured for several successive years for the Patentee, manufactured a considerable number on their own hook, with but colorable evasions of the patents, and against whom a verdict of \$17,306 was rendered by a New York jury, in favor of the Patentee, in October last, for the infringement. Other manufacturing concerns in the *West* have been prosecuted for similar infringements, but which will probably be admonished, by the result of the New York case, to desist—as will probably be the farmers of the country, not to purchase the spurious article, when they are as liable for using, as are the manufacturers for making and selling them.

As a complete confirmation of the justice of the decision of the Committees of the Great Exhibition of all Nations, in awarding the *great medal* to M'Cormick's Reaper, the following Societies have during the last fall awarded their first premiums to the same, viz: The State Agricultural Societies of Pa., New York, Michigan and Wisconsin, and the Phil. Franklin, and Chicago Mechanics' Institutes—the latter, a *gold medal*, for the best Grain Reaper and *Grass Cutter*, tested by a committee in cutting *prairie grass*, in competition with two others.

The most important difference between M'Cormick's and Hussey's Reapers are the following: The cutting blade of M'Cormick's has a sickle or serrated edge—Hussey's a smooth one, which is of course more liable to become dull, and (then) to become clogged, especially in cutting damp grain. M'Cormick's has "a reel" for gathering the grain to the machine, and laying it straight on the *platform*, and for *want of which* it is often necessary to drive *Hussey's very fast*—sometimes at a trot of the horses—to enable the *attender, with a rake*, to gather the grain on the platform; and this greater speed is oppressive on *man, horses, and machine*—which has been spoken of by the inexperienced English only as not injuring the cutting—not knowing that it *was necessary!* With the reel, too, the grain is deposited at the *side* of the machine, thereby enabling its operators to cut down a whole field, (more or less,) without waiting for, or regard to the binding; whereas, without it, as with Hussey's, the grain is deposited *behind* the machine, making it necessary to have it bound up or removed before passing with it a second time. This *alone* is an insuperable objection to Hussey's machine.

The price of this *Reaper* alone is \$115 cash, on delivery at the manufactory (at Chicago,) or the city of New York; or \$30 on delivery, and \$90, with interest, on the 1st of November thereafter. Warranted to give full satisfaction in all respects, as well as to cut  $1\frac{1}{2}$  to 2 acres of all kinds of small grain per hour.

The addition to the Reaper, with another sickle, and all necessary extras, to make it a *complete moving machine*, warranted, as is the *Reaper*, costs \$25 to \$30 additional.

The demand this year for this machine, promising to be much greater than in any previous year, it may be necessary to order early to secure a Reaper.

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Orders taken for these, and executed from a choice of the best Nurseries, Gardens, and Conservatories in the United States.

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Orders received for stock of all kinds, to be executed to the best advantage, and shipped in the most careful manner.

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Connected with our Warehouse, we have a large Machine Shop, with Steam Power, and a Foundry, where any Implement and Machine required for the Farm, Plantation, &c., can be made to order.

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The Celebrated Penman of the Crystal Palace,  
AND TEACHER OF BOOK-KEEPING,

Who has ranked at the head of his profession in New Orleans for many years, will remove to New York, during the ensuing summer, with the intention of making that city his permanent residence. The following extract from the LONDON ART JOURNAL of September 1851, speaks for itself, and needs no further eulogy:

"In the American Department of the Great Exhibition is a specimen of calligraphy, by Mr. W. A. DUNLOP, a native of Belfast, now settled in New Orleans, the labor devoted to the execution of which cannot be conceived without minute inspection. It is an invoice of cotton containing nearly 25,000 figures in the space of six inches square, the bill of lading in the size of a shilling, the charter party, policy of insurance, bills of exchange, etc., and illustrated with vignettes, in imitation of steel engraving. The entire work was executed with a goose quill pen, and is all visible to the unassisted eye."

*New Orleans, Jan., 1852.*

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THE FIRST PREMIUM, A PRIZE MEDAL was awarded to M. M. LAWRENCE, at the EXHIBITION OF THE INDUSTRY OF ALL NATIONS, at the Crystal Palace in London, for the best Daguerreotypes.

The proprietor having built his rooms expressly for taking Daguerreotypes, with a view to obviate many of the difficulties that surround the Daguerrean Artist, has found, after a fair trial, that his expectations have been fully realized. The arrangement of light was new; and is no doubt superior to all others, for producing uniformly soft and bold pictures, and has been pronounced by many eminent Artists, a *Model Light*. It produces, what, artists say they have long looked for in Daguerreotypes; "The middle, or neutral tints, giving to the pictures a very soft and beautiful effect."

One of the rooms is arranged with particular reference to taking Family, and other large groups. Fifty persons can be taken with great facility.

The rooms are large, and the Reception Room is furnished in a very elegant manner.

The Operating Department is conducted by persons of great experience and skill. The proprietor has the supervision of the Finishing Department, and will take care that none but *good pictures* are sent out.

Formerly all attempts to take Daguerreotypes of a large size have been quite unsatisfactory, on account of the coarse and distorted appearance of the picture. This difficulty has been obviated by increasing the *size* of the Camera. The proprietor has the *largest* Camera ever made, and can produce pictures nearly the size of Life, on Plates the size of Portraits, with all the softness and delicacy of the finest miniature.

There can be seen at the rooms, likenesses of many distinguished persons, among them, more than one hundred clergymen.

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These celebrated Hams received the ROYAL COMMISSIONERS' PRIZE MEDAL at the great Industrial Exhibition of all Nations, held in London, England, 1851. They came into competition with the curing of both Europe and America, and were served up for, and partaken of by, the members of the Juries, by the Hon. ABBOT LAWRENCE, Minister from the United States to the Court of St. James, by his Royal Highness PRINCE ALBERT, and VICTORIA, Queen of England; and were pronounced by the honorable Judges equal, if not superior, to any of the medalists on exhibition. The process used in curing these superior Hams is something similar to the curing of the far-famed “Westphalia,” and has been improved upon and so far perfected by Mr. JOHN C. SCHOOLEY, the senior member of the firm, who in all cases *superintends the practical part in person.*

Messrs. SCHOOLEY and HOUGH devote themselves exclusively to the curing of Hams expressly for family use; and in doing so, they use the greatest care, so as to have each Ham uniform and palatable; and to convince the public of the reputation of the “Queen City” Hams at home, we have only to state that they have been presented for competition at the different exhibitions, alongside of other celebrated brands, and in all cases have received the FIRST PREMIUM, viz.:

Ohio State Agricultural Fair, 1850.

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Do. Do. Do. 1851.

Setting aside all of the above Credentials, we only ask the Public to test our curing, to be convinced of its superiority. Always keeping in view that our success depends entirely on the quality of our article, we sincerely hope we may continue to please all who patronise us.

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This life-like substitute—the invention of F. B. Palmer, once of New Hampshire, possesses all the most important recent improvements, and will be found the best substitute for the natural limb, by those who are unfortunately maimed. This Limb can be obtained only at the manufactories above named, at all of which the same quality of article is given, at one fixed price. The manufacture is conducted in Springfield by B. F. Palmer, A. S. Currier, and E. D. Hudson, M. D., under the firm of *B. F. Palmer & Co.* All applications by persons residing either in *New England*, or the State of New York, should be addressed *here* ; as all limbs ordered by residents in any other portion of the United States, or foreign countries—except Great Britain and Ireland—will be manufactured by the inventor in Philadelphia.

Palmer's Patent Leg received the prize medal at the Great Exhibition of 1851, as emphatically “the best patent artificial Limb known ;” and the ROYAL COLLEGE OF SURGEONS, assembled at a professional *conversazione*—all the highest medical authorities of England being present—declared by acclamation that “it was the *most important invention ever presented for the relief of suffering humanity.*” Mr. Palmer had been specially invited to this meeting. He was also invited to Paris by the Academy of Medicine, and the most profound Anatomists of the French School, declared his invention “far superior to any false limbs made in Paris.”

Palmer's Patent Leg is, also, recommended as the *best*, by the principal Surgeons in America, among whom we may mention Prof. W. Parker and Prof. V. Mott, of New York ; Prof. Thomas D. Mutter, and Prof. W. Gibson, of Philadelphia ; Drs. Warren and Townsend, Boston. This Limb has also received the award of the most honorary premiums by all the distinguished Scientific Societies of the United States, as twenty Gold and Silver Medals, or “*first premiums,*” testify. And *last*, in order, but *first* in importance, we may state that this invention is daily enabling *five hundred mutilated individuals to walk erect as their fellow mortals*, and conceal the nature of their misfortune, as they engage in active and useful occupations. Pamphlets containing full particulars sent free. Address according to the above instructions, post-paid.

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These PENS and HOLDERS have not only received frequent commendations of the press, bankers, merchants, their clerks, and other professional men, but have lately received the SILVER MEDAL from the

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at their first Fair, held in Lowell, and are believed to be the best Gold Pens and Holders in use. The peculiarity of the

## IONIC GOLD PENS

consists in their extra elasticity, No. 1 resembling the quill pen, No. 2 the steel pen.

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*From the London Times, of August 5th, 1851.*

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*From the Durham Advertiser, of August 10th, 1851.*

"The Jury appointed at the meeting to decide upon the respective merits of McCormick and Hussey's Reapers, have given their award in favor of Mr. Hussey's invention. This decision is entirely in accordance with the opinions expressed by our correspondents on the subject. We have, therefore, little doubt that, after the result of such a contest becomes fully known, Mr. Hussey's Machine will be introduced into every district in the kingdom."

It is worthy of remark that the Foreman of this Jury was one of the Great Exhibition Jury which awarded the medal prematurely. This gentleman, in a speech before the Cleveland Society, said "he was now thoroughly convinced of the great merit of Mr Hussey's Machine, and would do all in his power to get a medal for it."

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A. B. ALLEN and R. L. ALLEN, late Editors of the AMERICAN AGRICULTURIST, will be regular contributors to THE PLOW. Also, Professor Norton, Dr. Antisell, L. F. Allen, and others, late Correspondents of the Agriculturist.

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## OPINIONS OF THE PRESS.

(From the *New York Christian Intelligencer*.)

**THE CRYSTAL PALACE.**—We have sometimes, in common with many others, regretted during the past summer that we were compelled to exercise our organ of inhabiteness, and remain pent up in this river-bound little island, and never be permitted to see the great wonder of the age—the Crystal Palace. Our regrets were in a great measure dissipated on Saturday evening last, on finding that the indefatigable Mr. Barnum had, to all appearance, transported across the wide Atlantic this monster wonder, and was ready to expose it to our admiring eyes.

We need hardly despair of seeing anything worth seeing, as long as this universal caterer for the public amusement is among us. This painting is by far the greatest we have ever seen. The spectators were very numerous, now looking in breathless admiration, and now giving vent to their delight in deafening applause.

Never have we seen anything in the shape of a picture that looks so much like a reality. You are first presented with a view of the great park in which the palace stands, and then with a most splendid perspective view of the noble structure itself. Noble indeed it seems to be, and itself the greatest curiosity that was to be seen at the "Great Exposition." After surveying the noble exterior, you are introduced into the interior, and there you see Her Majesty standing under a most gorgeous canopy, while her royal spouse, a little in advance, is in the attitude of reading a speech at the great opening. The picture then moves slowly onward, Mr. Hall delineating the various objects as they pass. Ever and anon a splendid piano forte discourses the sweetest music we ever heard from string or pipe. As the departments of the several nations appear, this instrument, touched by no ordinary hand, peals aloud the chief national airs and anthems of each respectively, until the ear and the eye are both alike charmed.

On the vast moral influence of this great exhibition we could say much, but time and space forbid at present. In the meantime we advise all who can, to give one evening to this wonderful picture, and we are sure they will confess the half has not been told them of the original.

(From the *New York Herald*, Dec., 1851.)

**HISTORICAL PAINTING OF THE CRYSTAL PALACE.**—Mr. Barnum, with the zeal he has ever manifested in providing for the public cheap and intellectual amusement, has now brought out, at Stoppant Hall, a work perhaps the most attractive of all his previous speculations, excepting only the Swedish Nightingale. This is a splendid and elaborate picture of the exterior and interior of the "World's Fair," together with a view of the royal ceremony which took place on the opening of the Exposition, on the 1st of May. This scene, and indeed all the interior, is gorgeous in the extreme; and the lucid and correct explanations given by Mr. Hall, the delineator, add much to the general interest felt in a painting which, as a work of art, (apart from all other considerations) should be seen by all.

(From the *New York Times*, Dec., 1851.)

A moving picture of the Crystal Palace and the World's Fair is now on view at Stoppant Hall, and comprises both the exterior and interior of the wonderful building, with all its variety, and brilliant treasures of art and industry. It is followed by a birds-eye view of London, and closes with the yacht America, at Cowes, 'taking the shine' out of 'them ere Britishers.' Mr. Hall, the lecturer, appears thoroughly conversant with the subject, and relates much amusing matter, to glid the pill of dry details as to size, structure, contents, &c. We were glad to see (even though it cost us the inconvenience of a back seat,) that the house was crammed to overflowing, and rapturous in its applause.

(From the *Boston Times*, Jan., 1852.)

When first a great or astonishing fact is presented to our view, it creates only a vague indefinite idea of splendor and extent; we must become familiar with the whole, before we can allow our attention to centre on the one point, analyse its separate beauties—the great progressive Mirror of the World's Fair, now exhibited at Amory Hall, admirably illustrates this well known axiom of criticism. When first we saw its mighty proportions unveiled—the great exterior of the Palace, and West End of London, the royal opening by the Queen and Court of Britain—the amazing avenues, and miles of galleries, filled with all that men most prize for beauty and utility—when these things passed before us first, we held our breath and gave the rein to Fancy's wildest flights. But on a second, and a third visit, we recovered from the surprise which rendered us incapable of judgment; and having now watched with earnest attention every part and object of the *Mammoth Mirror*, we pronounce that our first impression of admiration has been deepened, and widened. The picture is not more beautiful in its vast dimensions than it is accurate and humorous in detail; and the lecture or delineation delivered by D. Eldon Hall far surpasses anything of the kind we have yet heard, in its energetic portraiture and comprehension of "the great fact of the 19th century."

(From the *Boston Traveller*, Jan., 1852.)

There is perhaps no citizen of the United States who has contrived to get and keep his name so prominently and perpetually before the public as P. T. Barnum. His hand is in every enterprise, and seemingly exerts a magic influence, for it invariably secures success. Big or little, it is all one to him; and having realized an enormous sum from the most diminutive *homunculus*, Tom Thumb, he next turned his daring thoughts to the "Great Exhibition of the Industry of all the Nations in the World." Into a scheme for procuring an exact counterpart of this mighty edifice, and all that it contained, he entered with the *thoroughness and energy* which is the talisman of success in every undertaking. At his own cost he dispatched Signor de Camano, of Broadway, New York, and six other artists of celebrity, to London, to take the various drawings upon the spot, and certainly they have done ample justice to the Exhibition. Not only have we a correct and wondrously beautiful representation of every part and object within and around the Crystal Palace, but the hilarity and good fellowship which presided over the great contest of rival industry, breathes in every one of the sixty thousand faces which are seen in the progressive mirror of all the interminable avenues. The delineator possesses a remarkably clear and forcible enunciation, and the sketches with which he accompanies each successive scene are not less instructive than amusing. In consequence of prior engagements, the *World's Fair* very soon will leave Amory Hall, and we therefore advise our fellow citizens who have not seen it to lose no time. It is exhibited every afternoon and evening to crowded and delighted spectators.











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